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इदमु त्यत् पुस्तमं पुस्तान् ज्योतिः (ऋक्, IV. 51.1.)
'This ever-recurring Light of the East'



Editor :
Maan Singh

INSTITUTE OF SANSKRIT AND
INDOLOGICAL STUDIES
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EDITORIAL

This issue of the *Prācī-Jyoti*, the Digest of Indological Studies published by the Institute and the only one of its kind to provide up-to-date information about studies and researches being carried out all the world over in the field of Sanskrit and Indology, combines Volumes XXIV (1988) and XXV (1989) and carries 459 abstracts of notable research papers which appeared in various research journals published in India and abroad. In addition to abstracts of research papers, it contains book reviews and information with regard to Doctoral dissertations; and thus informs the readers of studies and researches on different aspects of Sanskrit and Indology classifying them under the following Sections : Archaeology, Arts and Crafts, Epics and Purāṇas, Epigraphy and Numismatics, Geography, History, India and the World, Linguistics and Grammar, Literature and Rhetorics, Philosophy and Religion, Positive Sciences, Social and Economic Institutions and Vedic Studies. Like the earlier issues of the *Prācī-Jyoti*, this issue, too, shall, I trust, prove immensely useful to scholars and students engaged in Sanskrit and Indological studies.

I express my deep sense of gratitude to our Patron Dr Sarvadanand Aiyā, Vice-Chancellor of the University, for his keen interest in Sanskrit and Indological studies as well as in the publication of the *Prācī-Jyoti*.

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Maan Singh

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Journals Consulted for Abridgment

N.B. :—*Journals utilised for abridgment for this issue.

AA	Artibus Asiae, Ascona (Switzerland).	English
AAIHSR	Adhyayana-Anusandhāna, Institute of Higher Studies and Research, Bapu Nagar, Jaipur.	Hindi
AAn.	American Anthropologist, Washington.	English
AArc.	Acta Archaeological, Budapest.	English
AAs.	Acta Asiatica, Tokyo.	Bi-lingual
AB	Abhinandana-Bhārati, Prof. Krishna Kant Handiqui Felicitation volume, Kamarupa Anusandhana Samiti (Assam Research Society), Gauhati.	English
ABORI	Annals of the Bhandarkar Oriental Research Institute, Poona.	English
Ad.	Adab, Kabul (Afghanistan).	Bi-lingual
Adv.	Advent, Pondicherry.	English
AE	Annee Epigraphique, Paris (France).	French
Afg.	Afghanistan, Kabul (Afghanistan).	English
AFIB	Anjomen e Farhang e Iran e Bastan Tehran (Iran).	Bi-lingual
AH	Aryan Heritage, Monthly Journal of DAVS, New Delhi—55.	English
AI	Ancient India, Bulletin of the Archaeological Survey of India, New Delhi.	English
AIS	Assam Information, Shillong.	Hindi
AJ	Antiquaries Journal, London.	English
AJA	American Journal of Archaeology, America.	English
AJL	Ajasrā, Lucknow.	Sanskrit
AJP	Australian Journal of Philosophy.	English
Alo.	Ālocanā, Delhi.	Hindi
AM	Asia Major, London.	English
AMB	Astrological Magazine, Bangalore.	English
Ami.	Amity, Bombay.	English
An.	Anthropologist, Delhi.	Bi-lingual
Anc.	Anekānta, Delhi.	Hindi
Ant.	Antiquity, Cambridge.	Bi-lingual
Anv.	Anveṣaṇā, Research Journal of L.B. Shastri Kendriya Sanskrit Vidyapeetha, New Delhi.	Hindi
Anvi.	Anvikṣā, Jadavpur University, Calcutta.	Bi-lingual

AO.	Archiv Orientalni, Praha (Czechoslovakia).	Multi-lingual
AOB	Acta Orientalia, Budapest.	Bi-lingual
AQC	Acta Oriental, Copenhagen.	English
AOM	Ars Orientalis, Michigan Publications on East Asia, 104 Lane Hall. The University of Michigan, Ann Arbor, Michigan 48109.	English
*AORM	Annals of Oriental Research, University of Madras, Madras.	Multi-lingual
AP	Aryan Path, Bombay.	English
APak.	Ancient Pakistan.	English
HPh.	Acta Philologica Scandinavia, Copenhagen.	English
APQ	American Philosophical Quarterly, Pennsylvania.	Bi-lingual
AQG	Assam Quarterly, Gauhati.	English
Ar. A	Arts Asiatique, Paris (France).	English
ARB	Asiatic Research Bulletin, Seoul (South Korea).	English
Arc.	Archaeology, New York.	English
Arc.J	Archaeological Journal, London.	English
Arc.R	Archaeological Reports, London.	English
Ary.	Aryana, Kabul (Afghanistan).	Persian
As.B	Asian Studies, Bombay.	English
ASEB	Asiatische Studien Etudes Asiatiques, Bern (Switzerland).	Bi-lingual
ASK	Abhinava Surabhārati, Kanpur.	Sanskrit
ASP	Asian Studies, Quezon City (Philippines).	English
As R	Asian Review, London.	English
AUJR	Agra University Journal of Research, Agra.	Bi-lingual
*AURJ	Avadh University Research Journal, Faculty of Arts, Faizabad.	Bi-lingual
BAHA	Bulletin of Ancient History and Archaeology, University of Sagar, Sagar.	English
BAICE	Bulletin of Sri Aurobindo International Centre of Education, Pondicherry.	English
BASI	Bulletin of the Anthropological Survey of India, Calcutta.	English
BASOR	Bulletin of the American School of Oriental Research, Baltimore (U.S.A).	English
BASPR	Bulletin of the American School of Pre-historic Research, Harvard.	English
BBPG	Bulletin of the Baroda Museum and Picture Gallery, Baroda.	English
BCGV	Bulletin of the Chunnilal Gandhi Vidya Bhavana, Surat.	Bi-lingual
BDAC	Bibliographie D' Archaeology Classical, Rome.	French

BDCRI	Bulletin of the Deccan College Research Institute, Poona.	Bi-lingual
BDHM	Bulletin of the Department of History of Medicine, Hyderabad.	English
BEFEO	Bulletin de L' Ecole Francaise D. Extreme Orient, Paris (France).	English
Bha.	Bhāratī, Varanasi.	English
Bhm.	Bhārata Manisā, Varanasi.	English
Bh.V	Bhāratavarṣa, Calcutta	Bengali
BIA	Bulletin of the Institute of Archaeology, London.	English
BI(E)S	Bulletin of the Institute of Post-Graduate (Evening) Studies, Delhi.	Bi-lingual
BIHR	Bulletin of the Institute of Historical Research, London.	Multi-lingual
BIMB	Boletim do Instituto Menezes Braganca, Bastora (Goa).	French
*BISHM	Bulletin of the Indian Society for History of Mathematics, Uni. of Delhi-110007.	Bi-lingual
BITC	Bulletin of the Institute of Traditional Culture, Madras.	English
BJ	Bhavan's Journal, Bombay.	English
BJA	The British Journal of Aesthetics, London.	English
BM	Burlington Magazines, London.	English
*BMA	Bulletin of Museums and Archaeology in U.P. State Museum, Lucknow.	English
BMQ	British Museum Quarterly, London.	English
BO	Bibliotheca Orientals, Leiden.	Bi-lingual
BOML	Bulletin of the Government Oriental Manuscript Library, Madras.	Bi-lingual
BP	Bibliographie De La Philosophie, Paris (France).	Multi-lingual
BPP	Bengal-Past and Present, Calcutta.	English
BPSC	Bulletin of the Philological Society of Calcutta, Calcutta.	English
BPWMB	Bulletin of the Prince of Wales Museum of Western India, Bombay.	English
BRA	Bulletin Vanhet Rijks Museum, Amsterdam (Netherlands).	Dutch
*Br.V	Brahma Vidyā, Adyar (Madras).	English
BRMIC	Bulletin of the Rama Krishna Mission Institute of Culture, Calcutta.	English
BS	Bhāratīya Sāhitya, Agra.	Hindi
BSEI	Bulletin de La Societe de Etudes Indochinoises, Saigon.	French
BSL	Bulletin de La Societe de Linguistic de Paris, Paris (France).	French

BSOAS	Bulletin of the School of Oriental and African Studies, London.	English
BSSS	Bhāratī-śodha Sāra-Samgraha, Jaipur.	Hindi
BTLV	Bijdragen Tot Detaal Lan-En Volkenkund, The Hague (Netherlands).	Dutch
Bu.	Buddhist, Colombo (Ceylon).	English
*BV	Bhāratīya Vidyā, Bombay.	English
CAJ	Central Asiatic Journal, The Hague (Netherlands).	Bi-lingual
CAR	Central Asian Review, London.	English
*CASS	CASS Studies, Centre of Advanced Studies in Sanskrit, University of Poona, Poona.	English
CC	Chinese Culture, Taiwan, China.	English
CF	Cultural Forum, New Delhi.	English
Cons.	Conspectus, New Delhi.	English
CQ	China Quarterly, London.	English
CR	Calcutta Review, Calcutta.	English
CRB	Commenta ar Van hugo de Groot op de Lex Romana Burgundio-num, Amesterdam (Netherlands).	Dutch
CSSH	Comparative Studies in Society and History, The Hague (Netherlands).	English
CT	Ceylon Today, Colombo.	English
CUAHS	Calcutta University Department of Ancient Indian History & Culture, Souvenir, Calcutta.	English
DI	Darshan International, Moradabad.	English
DT	Dārśanika, Traimāsika, Faridcot.	English
DUS	Dacca University Studies, Dacca.	English
EA	Eastern Anthropologist, Lucknow.	English
EACS	East Asian Culture Studies, Tokyo.	English
*EI	Epigraphia Indica, Delhi.	English
EO	Ethical Outlook, California.	English
EPH.	Etudes Philosophiques, Paris (France)	French
Et.	Ethics Chicago.	English
ETC	E.T.C., California (U.S.A.).	English
Eth.	Ethnos, Stockholm (Sweden).	English
EV	Epigraphika Vostoka, Moscow.	Russian
*EW	East and West, Rome (Italy).	English
Exp.	Expedition Philadelphia (U.S.A.).	English
FA	France Asia, Tokyo.	Bi-lingual
FL	Folk Lore, Calcutta.	English
FMJ	Federation Museum Journal, Kuala Lumpur (Malaysia).	English
GA	Gazette Des Beaux-Arts, Paris (France).	Bi-lingual

Gav. A	Gaveṣaṇā, Agra.	Hindi
GCFI	Giornale Critica della Filosofia Italiana, Italy.	English
GI	Glory of India, A quarterly Journal on Indology, Delhi.	English
GK	Gengo Kenkyu, Tokyo.	Bi-lingual
Hib	The Hibbert, Journal, London.	English
HGST	Hiraga Genna rietson Temps, Paris(France).	French
Hind.	Hindustānī Traimāsika, Allahabad.	Hindi
HJAS	Harvard Journal of Asiatic Studies, Harvard.	English
HR	History of Religion, Chicago (U.S.A.).	English
HS	Historickz, Sbormk, Prague.	Czech
HTR	Harvard Theological Review, Massachusetts (U.S.A.).	English
Hum.	Humanist, Ohio (U.S.A.).	English
IA	Indian Antiquary, Bombay.	English
IAC	Indo-Asian Culture, New Delhi.	English
IArc.	Indian Archives, New Delhi.	English
IAS	Indo-Asia, Stuttgart (W. Germany).	German
IC	Islamic Culture, Hyderabad.	English
*IH	Indian Horizons, New Delhi.	English
IHQ	Indian Historical Quarterly, Calcutta.	English
II	Indo-Iranica, Calcutta.	Bi-lingual
IJJ	Indo-Iranian Journal, The Hague (Netherlands).	Bi-lingual
IILS	Indian Institute of Language Studies, Patiala.	English
*IJDL	International Journal of Dravidian Linguistics, Kerala, Trivandrum—695001.	English
*IJHS	Indian Journal of History of Science, New Delhi	English
IJL	Indian Journal of Linguistics, Calcutta.	English
IJP	Indian Journal of Parapsychology, Jaipur.	English
IL	Indian Literature, New Delhi.	English
ILn.	Indian Linguistics, Poona.	English
*IMB	Indian Museum Bulletin, Calcutta.	English
IMR	Indian Museum Review, Delhi.	English
*Ind.	Indica, Culcutta.	English
Inq	Inquiry, Oslo (Norway).	English
ION	Instituto Orientate de Napoli, Roma.	Bi-lingual
IPC	Indian Philosophy and Culture, Vrindavan.	English
IPQ	International Philosophical Quarterly, New York.	English
*IPQP	Indian Philosophical Quarterly, Poona.	English
IQ	Indian Quarterly, Delhi.	English

IR	The Islamic Review, London.	English
IS	Indian Studies : Past and Present, Calcutta.	English
*JA	Journal Asiatique, Paris (France).	French
JAA	Journal of Archaeology in Andhra Pradesh.	English
JAAS	Journal of Asian and African Studies, Institute for the Study of Languages and Cultures of Asia and Africa, Tokyo Gaikokugo Daigaku, 4, Nishigahara, Kita Ker, Tokyo 114.	Bi-lingual
*JAHR	Journal of the Andhra Historical Research Society, Hyderabad.	English
*JAIH	Journal of Ancient Indian History, Calcutta University, Calcutta.	English
*JAINS	The Journal of Academy, Indian Numis- matics and Sigilography, Indore.	English
*JAnt /JSB	Jaina Antiquary/Jaina Siddhanta Bhāskara, Arrah (Bihar).	Bi-lingual
*JAOS	Journal of The American Oriental Society, New Haven (U.S.A.).	English
JAP	Journal of Analytical Psychology, London.	English
JARS	Journal of the Assam Research Society, Gauhati.	English
JAS	Journal of the Asian Studies, Michigen (U.S.A.)	English
*JASB	Journal of the Asiatic Society, Bombay.	English
*JASC	Journal of the Asiatic Society, Calcutta.	English
JASK	Journal of the Asiatic Society, Seoul (S. Korea).	English
JASOB	Journal of the Asiatic Society of Bangladesh, Dhaka.	English
JAU	Journal of the Annamalai University, Annamalainagar.	Bi-lingual
JBHS	Journal of the Bombay Historical Society, Bombay.	English
JBRS	Journal of the Burma Research Society, Rangoon	English
JBRSP	The Journal of the Bihar Research Society, Patna.	English
JCRAS	Journal of the Ceylon Branch of Royal Asiatic Society, Colombo.	English
JDHB	Journal of the Department of Humanities, University of Burdwan.	English
JEAS	Journal of the East Asiatic Studies, Manila (Philippines).	English
JESHO	Journal of the Economic and Social History of the Orient, Leiden.	English

*JESI	Journal of the Epigraphical Society of India, Dharwar.	English
*JGJKSV	Journal of the Ganga Nath Jha Kendriya Skt. Vidyapeetha, Allahabad.	Multi-lingual
JGRS	Journal of the Gujarat Research Society, Bombay.	Bi-lingual
*JH	Journal of History, Dept. of History, Jadavpur University, Calcutta.	English
*JHR	Journal of Historical Research, Ranchi.	English
*JHS	Journal of the Haryana Studies, Kurukshetra.	Bi-lingual
*JI	Journal of Itihāsa, State Archives, Govt. of Ardhra Pradesh, Hyderabad.	English
JIAP	Journal of Indian Academy of Philosophy, Calcutta.	Bi-lingual
*JIBS	Journal of Indian and Buddhist Studies, Tokyo (Japan).	Bi-lingual
JICPR	Journal of Indian Council of Philosophical Research, 14-AB Lal Bahadur Shastri Marg, New Delhi-110001.	English
JICSLs	Journal of Institute for the Comprehensive Studies of Lotus Sutras, Rissho University, Tokyo (Japan).	Bi-lingual
*JIH	Journal of Indian History, Trivandrum.	English
*JIJ	Jijñāsā : Journal of the History of Ideas and Culture, Jaipur.	English
JIMAI	Journal of Indian Museum Association of India, Bombay.	English
*JIP	Journal of Indian Philosophy, Holland.	English
*JJU	Journal of Jiawaji University, Gwalior.	Bi-lingual
*JJVB	Journal of the Jain Vishva Bharati, Ladanu (Rajasthan).	Bi-lingual
JKer.U	Journal of the Kerala University Oriental Mss. Library, Trivandrum.	Bi-lingual
*JKS	Journal of Kerala Studies, University of Kerala, Trivandrum.	English
*JKU	Journal of the Karnatak University, Dharwar.	English
JMA	Journal of Music Academy, Madras.	English
JMBRAS	Journal of the Malaysian Branch of Royal Asiatic Society, London.	English
JMSB	Journal of the Maharaj Sayaji Rao University of Baroda, Baroda.	English
JNAA	Journal of the National Academy of Administration, Mussoorie.	Bi-lingual

JNÂN	Jñānāmṛtam, Prof. A.C. Swain Felicitation Volume, Utkal University, Bhubaneswar - 751004.	Bi-lingual
*JNSI	Journal of Numismatic Society of India, Varanasi.	English
*JOIB	Journal of Oriental Institute, Baroda.	English
*JORM	Journal of Oriental Research, Madras.	English
JP	Journal of Philosophy, New York.	English
JPHS	Journal of Pakistan Historical Society, Karachi.	English
JPR	Journal of Philosophical Review, New York.	English
JPS	Journal of Polynesian Society, Willington (New-Zealand).	English
JPSK	Journal of Philosophical Studies, Kyoto (Japan).	English
JR	Journal of Religion, Chicago.	English
JRAS	Journal of Royal Asiatic Society of Great Britain and Ireland, London.	English
JRCAS	Journal of Royal Central Asian Society, London.	English
JRS	Journal of Religious Studies, Guru Gobind Singh Department, Punjabi University, Patiala.	English
JRU	Journal of Ranchi University, Ranchi.	English
*JSAOU	The Journal of Sanskrit Academy, Osmania University, Hyderabad.	English
JSEAH	Journal of the South-East-Asian History, Singapore.	English
JSNDT	Journal of the Shrimati-Nathibai Damodar, Thachersey.	English
JSS	Journal of the Siam Society, Bangkok (Thailand).	English
JSSS	Journal of South Seas Society, Singapore.	Bi-lingual
JSU	Journal of the Shivaji University, Kolhapur.	English
JTS	Journal of Tamil Studies, Madras.	Multi-lingual
JTSL	Journal of Tanjore Maharaja Serfoji's Sarasvati Mahal Library, Madras.	Multi-lingual
JUB	Journal of the University of Bombay, Bombay.	English
JUG	Journal of the University of Gauhati, Gauhati.	English
JUP	Journal of the University of Poona, Poona.	English
JWH	Journal of the World History, Paris.	English
JYI	Journal of the Yoga Institute, Bombay.	English
Kad.	Kādambini, New Delhi.	Hindi
KHR	Karnatak Historical Review, Karnatak.	English

*KJIRSA	Kosal Journal of the Indian Research Society of Avadh, Faizabad.	Bi-lingual
KK	Kāmpila Kalpa, Saugar University, Sagar	Bi-lingual
KN	Kalā Nidhi, Varanasi.	English
KNSAG	Koninklijk Neederlandsch Aadrikskunding Genootschap, Amsterdam (Netherlands).	Dutch
KRIAC	Kalākusumāñjali, Reflection on Indian Art and Culture (special issue of Hermann Gaetz), Department of Museums, Gujarat State, Vadodara, India.	English
KS	Kant Studien, Koln (Germany).	German
KSDP	Kratkie Soobshchemya O Dokladykh Polevikh Issledovaniykh Instituta Arkheologii, Moscow.	Russian
KSK	Kalā Saurabha, Kharragarh.	Bi-lingual
KSP	Kannada Sahitya Parishad Patrika Bangalore.	Kannada
KURJ	Kurukshetra University Research Journal.	Bi-lingual
LD	Light of Dhamma, Rangoon.	English
LEW	Literature East and West, New Paltz (New York).	English
*LK	Lalita Kalā, New Delhi.	English
Lin.	Lingua, Amsterdam (Holland).	English
LSEWFAP	Le' Spraeck Ende Woord-Book De Frederick De Moutman, Paris (France).	French
LTP	Less Etudes Philologique.	French
Mad.	Madhyamā, Allahabad.	Hindi
Man.	Man, London.	English
Marg	Marg, Bombay.	English
MB	Madhya Bhāratī, Jabalpur.	English
Mb.	Madhya Bhāratī, Saugar University, Sagar.	Hindi
*MBB	Museum Bulletin, Baroda.	English
MBH	Maru Bhāratī, Pilani.	Hindi
MBo.	Mahā Bodhi, Calcutta.	English
*ME	The Mathematics Education and Research, Sewan (Bihar).	English
MFAB	Museum of Fine Arts Bulletin, Boston.	English
MFEA	Museum for Eastern Antiquities, Stockholm (Sweden).	English
Mind	Mind, Oxford (England).	English
MI	Man in India, Ranchi.	English
MIOC	Memories of the Institute for Oriental Culture, Tokyo.	Bi-lingual
MIP	Mother India, Pondicherry.	English
MO	Mysore Orientalist, Mysore.	Bi-lingual
Mon.	Monist, Kalifornia.	English

MM	Metric Measures, Delhi.	English
MMCP	Magadh Mahila College Patrika, Patna University, Patna.	Multi-lingual
MR	Modern Review, Calcutta.	English
MS	Modern Schoolman, Missouri (U.S.A.).	English
MSP	Marāṭhī Samśodhana Patrikā, Bombay.	Bi-lingual
MUI	Majalla-i-Ulam-i-Islamiya, Aligarh.	Persian
*MUJ	Marathwada University Journal, Aurangabad.	Bi-lingual
MUJG	Magadh University Journal, Gaya.	English
MUSRJ	Meerut University Sanskrit Research Journal, Ghaziabad (U.P.).	Hindi
Mus.	Museum, Belgique (Belgium).	Multi-lingual
Mus. J.	Museum Journal, London.	English
MW	Muslim World, Hardford (U.S.A.).	English
*Naim.	Naimiṣyam, Puranic and Vedic Adhyayana evam Anusandhana Sansthana Naimisharanya, Sitapur.	Bi-lingual
Nat.	Nāṭya, New Delhi	English
Nav	Navabhārata, Prajñā Pāṭhaśālā Maṇḍala, Wai District Satara, Maharashtra.	Marathi
NC	Numismatic Chronicle, London.	English
NCPA	National Centre for Performing Arts, Bombay House, Bombay.	English
ND	Numismatics Digest from Numismatic Society of Bombay.	English
*NPP	Nāgarī Pracārīnī Patrikā, Varanasi.	Hindi
*NUJ	Nagpur University Journal, Nagpur.	Bi-lingual
NV	NV men, Leiden (Netherlands).	Bi-lingual
OA	Oriental Art, London.	Bi-lingual
OB	The Orient, Bombay.	English
OC	Oriental Culture, Tokyo (Japan).	Japanese
*OH	Our Heritage, Calcutta.	Bi-lingual
OHRJ	Orissa Historical Research Journal, Bhubaneswar.	English
OLZ	Orientalisch Literatur Zeitung : Journal of Oriental Literature, Leipzig (Germany).	German
Or.	Orientalia (New Series) Rome.	Multi-lingual
Orb.	Orbis, Louvain (Belgium).	Multi-lingual
Ori.	Oriens, Leiden (Netherlands).	Bi-lingual
OS	Orientalia Suecana, Uppsala (Sweden).	Multi-lingual
OT	Orient Thought, Poona.	English
OW	Orient/West, Tokyo (Japan)	English
PAPS	Proceedings of the American Philosophical Society, Philadelphia.	English

*Par.	Pārijātam, Sanskrit Monthly Journal from Prem Nagar, Kanpur.	Sanskrit
PB	Prabuddha Bhārata, Calcutta.	English
*PBP	Prajñā-Bhārati, K. P. Jayaswal Research Institute, Patna.	Bi-lingual
Per.	Personalist, Los Ang'les (U S.A.).	English
PEW	Philosophy : East and West, Hawai.	English
PH.	Philosophy (Journal of the Royal Institute of Philosophy), London.	English
Ph.Q.	Philosophical Quarterly, Scotland.	English
Phr.	Phronesis Assen (Netherlands).	English
PI	Psyehis International, Moradabad.	English
PIM	Prace I Materialy, Lodzi (Poland).	Polish
PK	Prabuddha Karnatak. Mysore.	Kannada
PKVRJ	The Punjabrao Krishi Vidyapeetha Research Journal Akola.	English
PO	Poona Orientalist, Poona.	English
PP	Parīṣad Patrikā, Patna.	Hindi
*PPB	Prācya Pratibhā, Bhopal.	Bi-lingual
PPO	Past and present, Oxford.	English
PQ	Pakistan Quarterly, Karachi.	English
PR	Philosophical Review, New York.	English
PRK	Purāṭalpa, Varanasi.	Hindi
*Pra.	Prajñā, Varanasi.	Bi-lingual
Pre.	Preraṇā Jodhpur.	Hindi
PRef.	Philosophia Reformata, Kampen (Netherlands).	Multi-lingual
PT	Purātattva, Bulletin of the Indian Archaeological Society, Delhi.	English
PUJ	Patna University Journal, Patna.	English
*PURB	Panjab University Research Bulletin (Arts), Chandigarh.	English
*PWIP	Proceedings of the Winter Institute on Ancient Indian theories on Sentence — Meaning Centre of Advanced Studies in Sanskrit, University of Poona, Poona.	Bi-lingual
*Pur.	Purāṇa. Varanasi.	Bi-lingual
QJMS	Quarterly Journal of Mythic Society, Bangalore.	English
*QRHS	Quarterly Review of Historical Studies, Calcutta.	English
Que.	Quest, Bombay.	English
RAA	Revue D' Assyriologie et D' Archæologie Oriental Paris (France).	French
RArc.	Revue Archæologique, Paris (France).	French
Ras.	Rasavanti, Lucknow.	Hindi

RB	Rājasthāna Bhārati Sadul Rājasthāni, Research Institute, Bikaner (Rajasthan).	Hindi
RCAJ	Royal Central Asian Journal, London.	English
RD	Religious Digest, Talangana (Ceylon).	English
RDDO	Repertoire D' art et D' Archaeologie, Paris (France).	French
RDSO	Rivista Degli Studi Oriental, Rome.	Bi-lingual
RHR	Revue de l' Historie des Religions, Paris (France).	French
RIB	Research Information Bulletin, Delhi.	English
RJ	The Research Journal, Sardar Patel University, Vallabh Vidyanagar.	Multi-lingual
RJFA	Research Journal of the Faculty of Art, Banaras Hindu University, Banaras.	English
RJPS	Research Journal of Philosophy and Social Sciences, Meerut.	English
RK	Rehnema-ye Ketab, Tehran (Iran).	Persian
RL	Rūpa Lekhā, New Delhi.	English
*Rm.	Rtam Journal of Akhila Bharatiya Sanskrit Parishad, Lucknow.	Sanskrit
RM	Review of Metaphysics, New Haven.	English
RO	Rocznik Orientalistyczny, Warszawa.	Multi-lingual
RRL	Revue Romaine de Linguistiques, Bucharest, Rumania.	Multi-lingual
RSBDL	Researches Sur La Biographie Du Buddha Dans Les Sutrapitaka Et Les Vinayapitaka Anciens.	French
RUS	Rajasthan University Studies, Jaipur.	Bi-lingual
Sa.	Saccu um, West Germany.	German
SA	Sovietskaya Archaeology, Moscow.	Russian
SAA	Soviet Anthropology and Archaeology New York.	English
*Sāg.	Sāgarikā, Sagar.	Sanskrit
San.	Sanskṛti, Sagar.	Hindi
Sams.	Samsōdhaka, Dhulir (India).	Marathi
Smvid	Samvid Sanskṛta, Traimāsikī, Bharatiya Vidya Bhavan, Bombay.	Sanskrit
Sap.	Saptasindhu, Patiala.	Hindi
Sar.	Sarasvatī, Allahabad.	Hindi
Sav.	Savitā. Ajmer.	Hindi
SB	Śodha Bhārati,, Lucknow.	Bi-lingual
SBB	Sura Bhārati, Baroda Sanskrit Maha- vidyalaya, Baroda.	Sanskrit
SE	Sovietskaya Ethnographia, Moscow.	Russian
SIE	Studies in Indian Epigraphy, Journal of the Epigraphical Society of India, Mysore.	English

SIJ	Sino-Indian Journal, Calcutta.	English
*SJB	Studien zum Jainismus and Buddhismus (Gedenkschrift für Ludwig Alsdorf), Alt- und Neu-Indische Studien, Seminar für Kultur und Geschichte Indiens Universität Hamburg.	German
SK	Self-Knowledge, London.	English
Smb.	Sambodhi, Quarterly Journal of L.D. Institute of Indology, Ahmedabad.	Multi-lingual
SMJ	Sarawak Museum Journal, Sarawak.	English
SN	Saṅgīta Nāṭaka, New Delhi.	English
*Sod. Pat.	Sodha Patrikā, Udaipur.	Hindi
SORIB	Swādhyāya, Oriental Research Institute, Baroda.	Gujarati
*SP	Sāhitya Patrikā, Dhaka.	Bengali
SPA	Sammelana Patrikā, Allahabad.	Hindi
*SPP	Śāradā Pīṭha Pradīpa, Dwarka.	Multi-lingual
SPr.	Sanskṛta Pratibhā, New Delhi.	Sanskrit
SPRJ	Sodha-Prabhā —a Research Journal, Shri Lal Bahadur Shastri Kendriya Sanskrit Vidya Peetha, Shaheed Jeet Singh, New Delhi.	Bi-lingual
SRA	Sanskṛta Raṅga, Annual, Madras.	English
SS	Sarasvatī Suśamā, Sampurnanand Sanskrit University, Varanasi.	Sanskrit
SSH	Soviet Studies in History, New York.	English
SSoc.	Soviet Sociology, New York.	English
SSP	Sanskṛta Saṅgama, Poona.	Marathi
SSPC	Sanskṛta Sāhitya Paṇḍit, Calcutta.	Sanskrit
SV	Sanskṛta Vimarśaḥ, Hoshiarpur.	Sanskrit
SWJA	South Western Journal of Anthropology, New Mexico.	English
Syn.	Synthese, Dordrecht (Holland).	English
Syr.	Syria, Paris (France).	French
TC	Tamil Culture, Madras.	English
TH	Thaqaafatu'l-Hind, New Delhi.	Arabic
Theo.	Theosophis, Madras.	English
Thom.	Thomist, Washington.	English
Trip.	Tripathagā, Lucknow.	Hindi
TTDJ	Tirumala Tirupati Devasthanam Journal, Tirupati.	Bi-lingual
UA	United Asia, Bombay.	English
UAS	University of Allahabad Studies, Allahabad.	English
UB	Uttara Bhāratī, Agra.	English
UJH	University Journal of History, Jabalpur.	English

UPHS	Journal of the U.P. Historical Society, Lucknow.	Bi-lingual
URSSH	University of Rajasthan Studies Dept. of Sanskrit and Hindi, Jaipur.	Bi-lingual
Va.	Varadā, Bisau, Rajasthan.	Hindi
VA	Viśvabharatī Annal, Calcutta	English
Van.	Vāṇijyotiḥ Prof. S.R. Das Felicitation Volume, P.G. Department of Sanskrit, Utkal University, Bhubaneswar. (Orissa).	English
*VB	Viśva Bhāratī Patrikā, Shantiniketan.	Hindi
VBQ	Viśvabhāratī Quarterly, Calcutta.	English
VCC	Vivekananda : The Cosmic Conscience, Cuttack.	English
*Vid.	Vidyā, Ahmedabad.	Bi-lingual
Vik. J	Vikram Journal, Ujjain.	Bi-lingual
*VIJ	Vishveshvaranand Indological Journal, Hoshiarpur.	English
Vina	Vaṇī, Indore.	Hindi
VJ	Viśva Jyoti, Hoshiarpur.	Hindi
VK	Vedānta Kesari, Madras.	English
VP	The Vedic Path ; Quarterly Journal of Vedic, Indological and Scientific Research Gurukul Kangri University, Haridwar.	English
*VS	Viśva Sankṛtam, Hoshiarpur.	Sanskrit
*VUOJ	Venkateshwara University Oriental Journal, Tirupati.	Multi-lingual
VVRB	Vallabh Vidyanagar Research Bulletin, Bombay.	Bi-lingual
VW	Vedānta and the West, Hollywood (U.S.A.).	English
WB	World Buddhism, Colombo (Ceylon).	English
Word	Word, New York.	English
WZDHB	Wissenschaftliche Zeitschrift der Humboldt Universität zu, Berlin.	German
*WZKS	Wiener Zeitschrift für die Kunde Süd Asiens and Archiv für Indische Philosophie, Vienna.	Multi-lingual
YBRASC	Year Book of the Royal Asiatic Society Bengal, Calcutta.	English
YE	Young East, Tokyo (Japan).	English
YM	Yoga Mimāṃsā, Lonavla, Poona.	English
ZCSO	Zpravy Ceskoslovenske Spolecnosti Oriental-Sticke (Proceedings of the Czechoslovakia Oriental Society), Prague, Czechoslovakia.	Czech

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| *ZDMG | Zeitschrift der Deutschen Morgen-
landischen Gesellschaft, Wiesbaden
(Germany). | German |
| ZE | Zeitschrift für Ethnologie, Braunschweig
(W Germany), | German |
| ZSAK | Zeitschrift für Schweizerische Archæologie
und Kunstgeschichte, Basel (Switzerland). | German |

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I—ARCHAEOLOGY

1. Dikshit, K.N. : - *Early Ceramics of Maharashtra.*

JASB, LII-LIII, 1977-78 pp 129-136.

On the basis of wide survey, the author has come to the conclusion that the ceramic tradition of Maharashtra was not an isolated feature but was always a part of wider technological diffusion and contact. At every stage of technological development, new idea influenced and brought about a change in the settlement pattern. New cultural traits appeared on the scene of Maharashtra with the movement of people, while the original one started diminishing or vanishing. The study of ceramic tradition of Maharashtra after 3rd century A.D. could be accomplished provided new excavations of historical sites are taken up. Except Gupta-pottery, other fabrics and shapes of later cultures are not well established in this region.—P.G.

2. Mani, B.R. :—*Some Seals, Sealings and Stamps in My Collection.*

JNSI, XLIV, 1982, Pts. 1-2, pp. 86-90.

The author has presented a documentation of seals and stamps in his possession which belong to the centuries beginning from about the 3rd century B.C. to about 10th century A.D. These have been classified into five categories as under :

1. Clay sealings of Dharmalāta and Indradeva (c. 3rd-2nd century B.C.) from Siswania Distt. Bagti (U.P.).
2. Bone seal of Puṣyadatta (c. 5th century A.D.) from Silsila in Bihar.
3. Clay votive sealing from Sāranātha.
4. Clay sealing of Mahārāja Kautisīputra Bhadrāmagha from Kauśāmbī in Allahabad Distt.
5. Clay Textile-Stamp from Kauśāmbī.

All the above documents have been nicely elaborated.—D.D.K.

3. Margabandhu, C. :—*A Stone Plaque of Mahiṣamardini from Amreli, Gujarat.*

KRIAC, XXVIII, 1978-79, pp. 235-240.

Among a number of antiquities excavated at Amreli, District Amreli, Gujarat quite significant are a few terracotta and stone plaques of independent images representing various deities, such as, Umā-Maheśvara, Gaṇeśa, Viṣṇu, etc. These belong to the Kuṣāṇa Gupta periods. Some of these plaques have been identified but some were described but left without identification. The present note proposes to identify an early figure of *Mahiṣasuramardini*, found at Amreli excavations conducted by the erstwhile Archaeology Department of Baroda State prior to 1945. It dates back to Kuṣāṇa period. A short description of the images has been given in this paper. Some of the figures of the goddess in stone and terracotta have been found at Mathura ascribable to the Kuṣāṇa period. These statuettes possess six arms with dress and ornaments in typical Kuṣāṇa style.

In Rajasthan, Karkotaka Nagara has yielded a terracotta plaque of *Mahiṣamardini* datable to the time of the first century B.C.—A.D. Her rounded face and head dress reveal similar details as known from another figure reported from Sambhar. Two plaques made in sandstone comes from excavations at Bhita. Both of them belong to the Gupta period. All the figures of this deity have been discussed in detail. — D.D.K.

4. Nath, Amarendra :—*A Buddhist Narrative from Pitalkhora.*

LK, No. 23, 1986, pp 25-27.

In front of the Pitalkhora cave No. 4, there is Buddhist panel which is though mutilated but the extent remains help in its identification. It has been identified on the basis of analogy with a similar depiction on the Prasenjit pillar at Bharhut, as the *Sumgga-Jātaka*. The analogy also shows that the sculptor of the Pitalkhora panel must have either seen the original or its drawing in some form which reached Pitalkhora where it was copied. — L.K.

5. Nigam, J S. :—*Some Post-Gupta Terracottas from Kanauj.*

JASB, LII-LIII, 1977-78 (1981), pp. 214-218

A few of the post-Gupta terracottas, displayed the Archaeological museum, Kanauj have been discussed in this paper, are as follows : —

- (1) A terracotta plaque showing a female figure sitting on a swing.

(2) A dull red, underfired terracotta plaque pressed against a single shallow mould with its lower part broken.

(3) A fragmentary plaque depicting a female sitting with the head lost, the dull red colour indicative of its not being well baked.

(4) A dull red, ill baked, prepared from a single shallow mould plaque depicting a woman with a child or dwarf.

(5) A fragmentary plaque depicting a male and a female both dancing, again pressed against a single shallow mould and not fired to the maturity.

(6) A terracotta figure of a male warrior standing, in dull grey, prepared from a single shallow mould.

(7) A fragmentary bush of a warrior, dull red, pressed against a shallow mould.

(8) A figure of a warrior, the right hand and both the legs broken. P.G.

6. Roy, B.P. :—*Inscribed Terracotta Sealings from Vaiśālī*.

JNSI, XLIV, 1982, Pts. 1-2, pp. 91-95.

Excavations conducted at Vaiśālī in 1903-4 have brought to light 720 specimens of terracotta seals, sealings and tokens. In 1913-14, 93 such objects were unearthed. A large number of legends are in Aśokan, Śuṅga, Kuṣāṇa and Brāhmī script. Most of them belong to the Gupta period. The legends from the Maurya to the Kuṣāṇa period are in Prakrit but those belonging to the Gupta period are in Sanskrit. Some scholars have misinterpreted some of the legends. The author has studied a few inscribed terracottas as published under the title *Vaiśālī Excavations* (1958-62).

There are several other inscribed seals and sealings which need reassessment so that correct interpretations may be made of these legends, which would throw welcome light on different aspects of our history.—D.D.K.

7. Sali, S.A. :—*The Discovery of Daimabad Culture*.

JASB, LIV-LV, 1979-80, pp. 129-152.

The history of Chalcolithic research in Maharashtra begins with the discovery of the first Chalcolithic site at Jorwe, on the river

Pravara (District Ahmednagar) in 1950. Another important discovery was made by Deshpande in 1958-59 at Daimbad which is termed as Malwa Culture. This was followed by the discovery by this author of the Savalda Ware (Sali, 1964) and the evidence of penetration of the late Harappans in the Central Tapi Basin in Dhule represented by more than forty settlements of the late Harappa culture (Sali, 1970). Thus excavations made after 1950 revealed a succession of five Chalcolithic Cultures, each one characterised by the painted pottery of its own as under : Phase I. Savalda Culture (2200 B.C.-2000 B.C.), Phase II Late Harappa Culture (2000 B.C. to 1800 B.C.), Phase III Buff and Cream Ware Culture (1800 B.C. to 1600 B.C.), Phase IV Malwa Culture (1600 B.C. to 1400 B.C.), Phase V Jorwe Culture (1400 B.C. to 1000 B.C.)

The excavations at Daimabad have provided for the first time an evidence showing not only the stratigraphic relationship among the then known Chalcolithic Cultures but also brought to light remains of the culture stratigraphically lying between the preceding Late Harappa Culture and the succeeding Malwa Culture. Phase III is the subject-matter of this paper. The salient features which make this culture distinct from others in the sequence are detailed in this monograph.—D.D.K.

8. Sarkar, H. : — *Resurrection of Nāgārjunakoṇḍa*.

IH. XXXII, No. 1, 1983, pp. 34-43.

The resurrection of Nāgārjunakoṇḍa is an event that presaged the stupendous tasks more recently accomplished at Nubia and Philae in the Arab Republic of Egypt under the aegis of UNESCO. Nāgārjunakoṇḍa was a forsaken place on the bank of river Krishna in south-east India, 160 kilometres south-east of Hyderabad, Capital of Andhra Pradesh. It sprang to public attention about three decades ago when this place was selected as the site for the reservoir to the Nāgarjun Sagar Dam. The excavations carried out by the Archaeological Department from 1927 to 1931 exposed a few Buddhist establishments associated with stupas, shrine chambers and monasteries. It had a long history right from the early palaeolithic down to the medieval times. A large number of archaeological material has been excavated from this place. No important urban settlement grew at Nāgārjunakoṇḍa over this long stretch of history. The valley rose to prominence during the third century A.D. when Sātavāhana king Gautamīputra Vijaya Sātakarni built a city called Vijayapuri after his own name. As successors of Satavahanas, the southern Ikṣavākus ruled here for one hundred years or so, who claimed to be descendants of the mythological Ikṣavākus of Ayodhya. Vijayapuri

had a well-laid-out plan in which civic needs and security from external dangers received equal consideration. The structures unearthed inside the citadel comprises residential buildings, barracks stables, cisterns, tanks etc. built of burnt bricks.

The valley had a large number of brahmanical temples and Buddhist monastic establishments. Monks and nuns from distant lands like China, Gandhara, Srilanka and other places frequented the valley, then an important centre of Buddhism. A vivid description of these religious places has been described in this paper.—D.D.K.

9. Singh, Keshava Prasad :—*Madhya-Pāṣāṇika Sandarbha men Lekhahiya (Report on Excavation with Reference of Middle Stone Age). (Hindi).*

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 135-139.

Middle stone age has been considered as Mesolithic age by some Western scholars, but it is a misnomer. It is based on the classification of stone age and other periods of ancient history and archaeology of Africa. Till the 20th century the origin and development of middle stone age was a baffling problem for historians as no traces of early stone age were available at any place. The development of stone tools have been considered to be the pre-stone age material available in Europe. In 1958 Professor Suba Rao had, at the first Asian Historical Conference at Delhi, classified early Indian history into three acons, viz., early, middle and late stone ages. But our experts in antiquities did not till then knew that India had invented blade and burin a tool for engraving on copper at a very early stage. Some articles found near Allahabad have proved that brought into light the civilization and culture of Indians during the pre-stone ages. The middle stone age period is not only important for the development of different civilization of the world but also for different climates at different places. These have been described as premier aeonic spans as Glacial period, Bluvial period, Inter-glacial period, Inter-pluvial period, and finally the Holocene period. Different types of articles found by the archaeologists of India have been discussed in this article.—D.D.K.

10. Tiwari, V.K. :—*Excavation at Hulaskhera.*

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 153-158.

Hulaskhera is a small village at a distance of 28 kms. from Lucknow. It has a natural lake which serves the purpose of deep moat

around the ancient settlement. There is a temple of Kālēśwarī Devī on a mound which is about six metres in height from the surrounding level. Though, the present temple, seems to be not very ancient but the idols enshrined in it, are considerable old. A terracotta mother goddess figure of this place was taken to state Museum Lucknow some years back. Another such figure is still kept under a tree near the temple.

The ancient site of Hulaskhera was discovered long back by S.B. Singh of the Archaeological Survey of India and was selected for trial excavations by the state Department of Archaeology, Uttar Pradesh, during the year 1978-79. With a view ascertaining the cultural sequence of the site, a trench of 10×10 m. square sub-divided into four quadrants was laid in the north-western part of the mound. Two quadrants were completely excavated and the remaining two were partially excavated, owing to the occurrence of different structural phases. The natural soil was struck at a depth of 4.25 metres below the surface. The vertical cuttings revealed that the site was occupied about in the beginning of the 7th century B.C. to c. 7th century A.D. dividable into three cultural periods as under :—

- Period I. Circa 700 B.C. to 300 B.C.
 Period II. Circa 100 B.C. to 200 A.D.
 Period III. Circa 300 A.D. to 700 A.D.

Ceramic industries, wares, water vessels, bangles, beads, tanged arrow heads, dresses, dwellings etc. import antiquities of each period have been discussed in this paper. —D.D.K.

11. Yadav, S.S. :—*Sitā Under A Ashoka Tree.*

LK, No. 23, 1986, pp. 42-43.

See Under Sec. II

II—ARTS AND CRAFTS

12. Bhan, Jawahar Lal :—*Caturānana Vishnu of Kashmir in the National Museum, New Delhi.*

LK, No. 22, 1985, pp. 9-13.

A bronze image of *Caturānana Viṣṇu* has been recently acquired by the national Museum, New Delhi. On the basis of its iconography modelling and the physiognomy, it has been ascribed to the early eighth century A.D. It has close affinities with the sculptures of Parihaspur and Martand temples which were built during the eighth century A.D. However, this bronze has its closest parallel with the *Caturānana* of Hari Rai Temple at Chamba. Both lack a dagger which is a feature of the early eighth century. The dagger appears in such images not before the period of Avantivarman A.D. (855-883).—L.K.

13. Deshpande, M.N. :—*The Śiva Temple at Bhojpur : Application of Samarāṅgaṇasūtradhāra.*

JASB, LIV LV, 1979-80, pp. 35-39.

The Śiva temple at Bhojpur in district Raisen, Madhya Pradesh was built by the Paramāra King, Bhoja-I (1010-1055 A.D.), the famous author of *Samarāṅgaṇasūtradhāra*, an encyclopaedic work on medieval Indian architecture. He is credited to have constructed a large number of temples, lakes, palaces and established a *pāṭhaśālā* at Dhar. In the Udaipur *Prasasti*, he is eulogised as one who covered the world all round with temples. What is most significant about the Śiva temple is that the masonry ramp over which stones were carried for being placed over the super structure of the temple is still intact, save for the damage caused to the ramp by local inhabitants in search of stones. According to Bhoja a *sthapati* is supposed to know astrology, mathematics, astronomy, prosody, water divining (*sirājñānam*) and art (*śilpam*). A '*sthapati*' should also know the eightfold technique of *ālekhyā*, *lekhyajāta*, *dārukarma*, *caya*, *pāṣāṇaśilpa*, *pāṣāṇakarma*, *siddha-hemaśilpa* and *siddhahemakarma*. It is further stated that the person who knows these eight techniques attains a respectable status. Some temples of Bhoja have also been discussed in this paper which are fine specimens of architectural and iconographic art of the Paramāra period in M.P., Rajasthan and Maharashtra.—D.D.K.

14. Goswami, R.P. :—*Pavari—The Devine Musical Instrument of the Dangis.*

KRIAC, XXVIII, 1978-79, pp. 307-312.

The Dangis district of South Gujrat is situated in the North-West end of the Sahayadri Mountain ranges of South India Plateau. This is a land of deep valleys, thick forests, steep hills and the wild animals. This area is being inhabited by the Bhils, the Konkani-Kunabis, the warlis, the Mawachies and the Gamits the primitive tribes. The natural forces and environmental conditions have moulded the life of the Dangis full of struggle and humdum. They have their distinct cultures but the dances and music brings them nearer and evokes them to get together. They sing less but like to dance and play musical instruments more. The musical instruments play an important part in the musical performances. The Dangis have their own musical instruments made of the locally available materials-wood, bamboo, ribs, hide, leather etc. *Māṇḍala*, *Ḍholaka*, *Pāvāri*, *Thāli* etc. are their musical instruments. The most popular and important is the *Pāvāri*-a pious and sacred instrument. The Dangis call it *Deva-vajantra*, i.e., the divine musical instrument. It is played only for the *Deva Kāma* or the religious performances. It resembles the Dobru, a musical instrument of the Gamits of the Surat district. Full description of its component parts have been given in this paper. The *Pāvāri*-playing is a quite tough task, and requires a hard practice. It is generally played on the occasion of the worship of the Mountain God, Doongar Deva and the Fire God. The *Pāvāri* is played at night. The Bhagat takes the holy water and purifies the devotees sprinkling it over them. Then he evokes God by playing melodies over the *Pāvāri*. When the Fire God is evoked in one's body he can eat fire and can rub it over his body.—D.D.K.

15. Handa, D. :—*A Kuṣāṇa Ekānamśā Relief from Haryana.*

BMA, XXIX-XXX, 1982, pp. 41-43.

The author describes a stone stele carved by the Mathura sculptor, discovered at Sanghel, tehsil Nuh in district Gurgaon (Haryana). It shows *Ekānamśā-Saṁkarṣaṇa-Balarāma* in standing postures. It is datable to the Kuṣāṇa period. S.P.S.

16. Jamkhedkar, A.P. :—*Buddhist Bronzes from Ramtek.*

LK, No. 22, 1985, pp. 13-19.

A small but significant hoard of Buddhist bronzes was recovered from Hamalpuri near Ramtek in district Nagpur. It includes three

image of Buddha, one of which has a close affinity with the bronze Buddha of Dhanesara Kheda in U.P. Therefore, both have been considered as the product of one and the same atelier which should have been located at Mathura.

The other two Buddha images are draped in the Southern mode, reminiscent of the continuity of the Amravati tradition and therefore, can be compared with the Buddha of the Mahayan phase at Ajanta. Other antiquities include three *prabhāvalyas*, a parasol, a bell and an incenseburner. Some of these objects can be seen on the wall paintings of cave No. VI and X. All these bronzes have been ascribed to the early fifth century A.D.

These bronzes establish beyond doubt that the Buddhism flourished in the Vidarbha region during this period. They also provide a missing link between the great centres of Gupta classical art such as Mathura and Sarnath in the North and Ajanta some other places in the Deccan.—L.K.

17. Lalit Kumar :—*A New Viṣṇu Pillar from Banaras.*

BMA, XXIX-XXX, 1982, pp. 45-48.

The author has located a stone pillar near the Suvahi village, about 2 km. south west of the BHU campus in Banaras. It is made of Chunar sandstone depicting on the four sides the images in relief of Viṣṇu, Nṛsiṃha, Trivikram and Kṛṣṇa Govardhanadhārī. The pillar is datable to late fifth century A.D. on stylistic grounds.—S.P.S.

18. Margabandhu, C. :—*A Stone Plaque of Mahiṣamardini from Amreli Gujarat.*

KRIAC, XXVIII, 1978-79, pp. 235-240.

See Under Sec. I.

19. Mate, N.S. & Ranade, Usha :—*Raga Brahman or Colour in Cakra Iconography.*

KRIAC, XXVIII, 1978-79, pp. 171-204.

Yoga and Tantra utilize various symbols and media in their *sādhana*. Studies in paintings on Yoga and Tantra are a fairly recent phenomena. The aim of Yoga and Tantra is the acquisition of true knowledge of ultimate emancipation. This can be done by arousing the latent energy that resides in every human being. It is known as *Kuṇḍalinī*, which is located at the base of the spinal column and could be aroused through various Yogic postures and practices. This

Kuṇḍalinī reaches the top of the head and brings enlightenment or true knowledge. In this upward journey it penetrates the *cakras* located along the spinal column. It is supposed to be a plexus, it is keen to be a nerve centre or a source of strength and power or perception. It is difficult to say whether the *cakras* have a physical existence, whether they are tangible objects or not. Each *cakra* is conceived by the ancients in the shape of a flower. It has a given number of petals, a fixed number of mystic letters, a presiding deity, some sound forms and some colours associated with it. When the *Kuṇḍalinī* penetrates the *cakra* the *sādhaka* realises its complete nature, its sound, its form, its colour. The early texts on Yoga mention six *cakars*, but some slightly later texts speak of nine *cakras*. In due course of time this number went on increasing. As such these later texts speak of *nāḍis*, *ādhāras*, *talas* and so on along with *cakras* as factors involved in the process. Two paintings are taken up for consideration. The first one is a set of two and six miniatures found at Nasik, and the other one is a beautiful cloth painting preserved in the Baroda Museum and Picture Gallery. Both these paintings have a reference to colour in *cakra* iconography. All the *cakras*, their location, the colours etc. have been discussed in this paper.—D.D.K.

20. Mehta, R.N. : *An Old Map of Gujarat.*

KRIAC, XXVIII, 1978-79, pp. 165-170.

The Baroda Museum and Picture Gallery has purchased a very interesting painting in which the coast, rivers, mountains, towns, sea etc. of Gujarat have been painted. It was prepared by a scholar namely Ali Mohammadkhan (1756 A.D.), the author of *Mirat-e-Ahmadi*. It is painted on the cloth of 13" × 14". The map shows rivers as zig-zag lines, the sea as large area, where rivers join. The mountains are shown as blocks from which rivers flow and also bear distinct colours and vegetation. It also shows the sea animals, the land animals, stylised trees etc. The central position on the map is given to Ahmedabad which is correctly shown on the eastern bank of Sabarmati. Similarly the position of Surat, Bharuch, Khambhat, Baroda, Champaner, Ghogha, Talaja etc. are accurately shown. The author of the map had a thorough knowledge of the area, and had made it drawn for some purpose. The writings are both in Persian and Devnagari scripts. The map is very useful for research work.—D.D.K.

21. Mishra, S.M. :—*Two Interesting Terracottas from the Village Bajilkha.*

BMA, XXIX-XXX, 1982, pp. 89-92.

The paper discusses two terracottas discovered at village Bajilkhā

in Mohanlalganj, Tehsil of distt. Lucknow. These include a male head with moustaches and a female head with sensitive looks. Both belong to the Kuṣāṇa period.—S.P.S.

22. Misra, R.N. :—*Titles and Designations of Artists in Epigraphs.*

BMA, XXIX-XXX, 1982, pp. 35-40.

The author discusses the titles and designations of the artists found in ancient Indian epigraphs. These include *rūpakāra* (sculptor), *sūtradhāra* (architect), *miṭhikā* (stone polisher), *Kaḍhichaka-karmika* *rūpadakṣa* etc. These indicate their functions as well as positions in the art activity of the times.—S.P.S.

23. Misra, R.N. :—*Sculptures of Ancient Gwalior Region.*

JASB, LIV-LV, 1979-80, pp. 71-78.

This paper briefly attempts to work out certain factors and the product of diffusion in the sculptural tradition as obtaining in the Gopādrī region from seventh to ninth century. This exercise is meant to provide a background to understanding the nature of art activity before it crystallized into its supreme achievement namely the Teli kā Mandir (Gwalior). The antiquities from Batesar and Naresar (District Morena) from the main concern in the paper though the evidence from other sites may also be adduced for comparison. Gopādrī region was sharing cultural traditions with Avanti, Maru and Kānyakubja. Historically, a succession from Gupta to Gurjara Pratihāras is clearly discernible. Inscriptions and antiquities from Tumain (435 A.D.), Gwalior (525 A.D.) and Deogarh (610 A.D.) which are securely dated besides those (undated) from Padmavati (District Gwalior) and Kota (District Shivpuri) stand witness to such developments. In the same manner, inscriptions of the time of Gurjara Pratihāras refer to the construction of several temples in different regions in which various patrons participated. Some of these inscriptions are specially connected with the Gopādrī region. For instance, the Gwalior inscription of the time of Ādivarāha refers to the construction of a Viṣṇu temple (875 A.D.) by Alla, son of Vaillabhaṭṭa. An independent epigraphic testimony about a temple dedicated to Viśākha (Kārttikeya) is also available. Similarly various other temples of this pattern are seen at Kanauj, Mathura, Anhilvada, the Antervedi region (Gaṅgā-Yamunā doab) and also the parts of Rajasthan, Gujarat, Malwa and Bihar have followed the same tradition. Even some traces of such temples are available in Himachal Pradesh. A large number of other important temples has been discussed in the paper.—D.D.K.

24. Nagarch, B.L. :—*Some Newly Discovered Sculpture from Modhera.*

KRIAC, XXVIII, 1978-79, pp. 321-323.

Some important loose sculptures recently discovered near the famous Sun Temple at Modhera (in Mahsana district of Gujarat), representing the grandest achievement of Solanki style have been discussed in the present article. A resume of these images is as under :—

1. A white sand stone slab carved in the centre with a niche composed of two circular pilasters and containing a syncretic image of four armed Sūrya-Nārāyaṇa seated in *padmāsana* and holding a fully blown lotus in his upper right hand and a *gadā* in his upper left hand etc. The sculpture is datable to c. 11th century A.D. It was unearthed during clearance operations on the north of the Sun temple.
2. Four armed Aindri seated in *lalitāsana* on a lotus. It is a rare sculpture of *māṭṛkā* group. It is presently kept in the sculpture shed at Modhera. It also belongs to the 11th century A.D.
3. Two armed dancing Bhairava holding a *kapāla* in his left hand. It is made of white sand stone.
4. Bust of Chandra wearing *jaṭāmukuta*, *kuṇḍalas*, *vaikākṣyaka*, *hāra* and *keyūras*. The sculpture is made of white stone.
5. Four-armed kubera seated in *lalitāsana*. He wears *karaṇḍa*, *mukuta*, *kuṇḍalas*, *vaikākṣyaka*, *keyūras* and *valayas*.
6. A white sand stone slab carved with a niche containing an image of four-armed Nāṭarāja (dancing Śiva). All the hands and both the legs of Nāṭarāja have been chopped off.

The sculptures described above conclusively testify to the spirit of religious tolerance prevailing among the different sects of Hinduism at Modhera during the medieval period.—D.D.K.

25. Naidu, S. :—*Main Trends in the Evolution of Coḷa Architecture.*

VUOJ, XXIV, Pts. 1-2, 1981, pp. 23-34.

In this paper author gives a detailed description of ground floor, bases, wall-decorations, cornices and parapets, *vimānas*, *gopuras*, pillars, carbells and ceilings of the cōḷa age. The clear picture of

the things mentioned above, can be comprehended even by the common reader.—B.M.S.

26. Nigam J.S. :—*Some Post-Gupta Terracottas from Kanauj.*

JASB, LII-LIII, 1977-78 (1981), pp. 214-218.

See Under Sec. I.

27. Panda, Shishir Kumar :—*The Temple of Medieval Orissa : A Socio-Economic Study.*

JAIH, XIII, Pts. 1-2, 1980-82, pp. 136-146.

See Under Sec. XIV.

28. Patil, N.B. :—*Mayasabhā and Other Celestial Sabhā—An Analysis of the Sabhā Motif in the Mahābhārata.*

JASB, LII-LIII, 1977-78 (1981), pp. 234-242.

The article gives an analysis of the *Sabhā* Motif in the *Mahābhārata* which records references to beautiful architecture. Mayāsura selected a piece of land for erecting an outstanding auditorium which was 10,000 square cubits. He brought rare material along with a mace studded with precious jewels and a conch from Bindusaras which was at the north of the Kailāśa and constructed a very beautiful *sabhā* with the help of that material. The *sabhā* contained trees of gold, strings of diamonds and emeralds shining on the doors, beautiful paintings and scriptures. It was guarded by 8000 powerful guards who were enable to physically lift the entire *sabhā* and could take it wherever they desired to take it. There was a beautiful lake with many jewels, lotuses of gold, gold tortoises, steps made of precious stones. The water was as clear as crystal, and it so appeared that there was no water. There were many such places as would cause optical illusions. Mayāsura took about 14 months to execute the job of building this *sabhā*. The description of the *Mayasabhā* at places crosses the borders of reality and enters into fantasy. The motif of a *sabhā* comes from the sacrificial ritual where Agni was the central god. The motif of moving *sabhā* can be seen in *purāṇas* of Śuṣṇa or of Trīśiras, or the idea developed from the Sun and the Moon. The cloud is a moving *sabhā* for water-god Varuṇa. Nārada describes the *sabhās* of other gods in the *Sabhā parvan*, *Indrasabhā*, *Yamasabhā*, *Varuṇasabhā*, *Kuberasabhā* and lastly *Brahmasabhā*. The description gives an idea of various gods, deities and sages associated with these *sabhās*. It is an indication of the development of temple structures after the *Gṛahyasūtras* period concurring with the rise of the Buddhistic period —P.G.

29. Poorn Chand, C :—*The Characteristics of the Vijayanagara Paintings.*

VUOJ, XXIV, Pts. 1-2, 1981, pp. 39-48.

It is a detailed study of the main features of the paintings of Vijayanagara. Kṛṣṇadevarāya, Achyutadevarāya and Sadāśivarāya were the main builders and patrons of all the paintings. These paintings are available in square, oblong and rectangular shapes. These features were noticed first time in an embryonic stage in some of the paintings at Ajanta and Ellora. The south Indian wall paintings that are noticed in digambara Jain temple at Tirumalai, Bṛhadīśvara temple at Thanjavur etc. which belong to the 10th and 11th centuries A.D. also exhibit the linear quality of the drawing and minute elements of the art of painting. The colour scheme of Vijayanagara paintings is also a thing of attraction for the visitor.

Shape, size, colour scheme of the various paintings have been depicted in this paper which present an ample information and material for the reader.—B.M.S.

30. Raghavachary, K. :—*A Stray and Mutilated Image of Goddess Sarasvatī from Distric Birbhum, West Bengal.*

KRIAC, XXVIII, 1978-79, pp. 337-338.

A mutilated image of Goddess Sarasvatī was discovered at the entrance of the graveyard of Sayyid Baba at the village Moregram, District Birbhum, West Bengal. Its head and feet are missing. Shri Hussain, Epigraphical Assistant, of the Archaeological Survey of India, Nagpur discovered this image. It is carved on a kind of blackstone and appears to belong to 10th-12th century A.D. It is standing in *tribhāṅga* posture. She is seen holding a *veenā* and playing on it. The broken ornaments on her body are seen. There are traces of armlets, bangles, necklaces and beaded girdlebelt. She is draped in cloth. To the left of the image is seen a standing male figure in small size. His feet are also broken. He is seen with his right hand as indistinct object against his chest. He is seen bearing earlobes and a crown bedecked with diadems. He is seen draped in cloth and a belt in two strands.

The image is supposed to be of Sena or Varmman families who held sway over the whole Bengal and worshipped the Viṣṇu during whose period the image under description could be assigned, since similar images of Sarasvatī are found in Bengal by the side of Viṣṇu. In Bengal the image of Viṣṇu is accompanied by his two wives,

Sarasvatī, who stands to him left, and Lakṣmī, who stands to his right.—D.D.K.

31. Raghavachary, K. & Trivedi, P.K. :—*Sculptures from Kalyanpur*.

KRIAC, XXVIII, 1978-79, pp. 313-320.

There are extensive ruins of an ancient township near the village Kalyanpur in Udaipur district (in Rajasthan), which represent the site of ancient Kishkindha. Some inscriptions and Copper plates of the early Guhilas of Kishkindha brought to light a few years ago, proved the existence of a local principality flourishing during 7-8th centuries A.D. side by side with the Guhilas of Mewar. The Kalyanpur stone inscription now preserved in the Pratap Museum, Udaipur refers to the construction of a Śiva-temple by Vonna, the wife of the Chief Kadachhi who is the last known ruler of Gohilot branch of Kishkindha. The inscription also states that a man named Āmanya had built a temple dedicated to Lord Śiva. The inscription though does not bear any date is assignable to c. 7th century A.D. on the palaeographical grounds. Presumably over the aforesaid temple site has been constructed a modern temple by the villagers which not only enshrines a four-faced Śiva-līṅga, assignable to c. 7th century A.D. but in its walls are also embedded the beautifully carved Shaivite sculptures of the same period.

On the eastern side of the nullah flowing in the outer extremity of the village are seen the remains of ancient structures built of burnt bricks assignable to the early historic period. P.K. Trivedi, during his course of documenting the ruins of Kalyanpur had the opportunity to record many sculptures from the ancient principality 'Kishkindha' but of them some selected ones are taken for discussion. They bear striking affinity with those from Dungarpur and Idar areas situated respectively on the south-western and the western borders of Udaipur. These are : 1. Pārvati 2. Yamunā 3. Śiva 4. Gaṇeśa 5. Durgā 6. Nandī 7. Lakṣmī 8. Kṛṣṇodari Cāmuṇḍā and 9. Mahiśāsura-mardini.

Full description of these sculptures has been given in this paper.—D.D.K.

32. Ramaswami, M.S. :—*Metal Sculpture in Tamil Nadu : Some Literary References*.

LK. No. 22, 1985, pp. 31-34.

During the pre-Pallava period very little is known about the metal sculptures from Tamil Nadu, but literary sources speak about

the existence of this art. There are several literary references of gold images and the icons of Buddha, for instance, *Thirumangai Alvar Peria Thirumoli* (2:10:9) refers to an image of Viṣṇu made of gold.

Thirumular was a mystic poet of the sixth century who refers to copper besides wood and stone as the material used in the making of a *Śiva-liṅga* (Tirumanthiram 1720).

Most interesting reference about the metal casting in Tamil Nadu is found in the *Bṛhatsaṃhitā* of Varāhamihira. It refers to Naganjit, an authority on *śilpa śāstras*, who prescribed fourteen *aṅgulas* length of the face for an image. Varāhamihira referred to such an image as "Dravida", as Tamil Nadu was then known.—L.K.

33. Shetti, B.V. :—*Re-Discovery after a Century*.

LK, No. 22, 1985, pp. 36-37.

The provenance of the two stone sculptures, a *śālabhñjikā* and a lady at her toilet in Prince of Wales Museum, Bombay were not certain. On the basis of their sketches published earlier by J Burgess in his *Report on the Antiquities in the Bidar and Aurangabad District* (London, 1878), it has now been confirmed that both the sculptures hail from the temples of Narayanapur, near Bidar in Karnataka, which have been ascribed to the twelfth century A.D. These sculptures were sent by H.H. Nizam to Bombay Asiatic Museum on the request of Burgess and were later sent to the Prince of Wales Museum, Bombay.—L.K.

34. Shukla, K.S. :—*Concept of Indian Temple and its Evolution*.

JGJKSV, XXXVII, Pts. 1-4, 1981, 323-329.

The author states that mountain peaks, trees and human body (the sitting posture of a *Yogin*) has served as models for the concept of the Indian temples. The sanctum with the dark interior part of the temple represents a cave. Caves may be regarded as the earliest temples of mankind. Sanctum is called *garbha-grha*. The womb, where the higher self of the devotees is reborn through initiation or self-realisation and the superstructure with 'peak-like tapering spire' represent a mountain. Thus, the concept of the temple took the material shape and acquired great dimensions having taken inspiration from the human body, the trees and the mountain respectively from the earliest times.—M.R.G.

35. Singh, O.P. :—*Ornaments as Depicted on Early Indian Coins.*

JNSI, XLIII, Pt. 2, 1981, pp. 121-126.

See Under Sec. IV.

36. Sonawane, V.H. :—*Some Remarkable Sculptures of Lajja Gauri from Gujarat.*

LK, No. 23, 1986, pp. 27-35.

The antiquity of Lajja Gauri can be traced in the hoary past. In her iconic form she is shown nude with her legs apart (*uttānapāda*), with or without head. In latter examples it is replaced with a bloomed lotus. Her sculpture range from 2nd century B.C. to the 12th-13th century A.D. She had been popular all over the country but she had been more popular in the region of Maharashtra, Karnataka and Gujarat. Lajja Gauri had been worshipped by the barren women who aspire to have a child. Besides, she had also been worshipped to ward off drought. This is apparent from some of the plaques of Lajja Gauri which are found on the wall of step-wells in Gujarat. Her association with lotus corroborates this fact. The author discusses various plaques of Lajja Gauri from Tarsang, Dhank, Pari-Jetpur, Bhavaka, etc.—L.K.

37. Srivastava, A.L. :—*Begram Ivories and their Allied Problems with Special Reference to Sāñchī Sculptures.*

BMA, XXIX-XXX, 1982, pp. 25-34.

The author discusses the ivories of Begram and the problem of their original home of their carving. Vidiśā as one of the probable source of their origin has been suggested in this paper as we have Sāñchī inscriptional evidence to this effect. The influence of the Mathura School of art has also been taken into consideration in this connection. On the basis of style these belong to the period between the 1st century B.C. to 2nd century A.D.—S.P.S.

38. Srivastava, Rakesh Kumar :—*Sāhitya aurā Kalā men Yamunā (Yamunā in Literature and Art).*
(Hindi).

BMA, XXIX-XXX, 1982, pp. 55-58.

The paper discusses the iconography of Yamunā in ancient texts and also their visual representation discovered at Bheraghat (M.P.), Rānīpur Jharia (Bihar), Dudāhi (Lalitapur, U.P.) and Coimbatore.

temple. A seated image of Yamunā from Karaurā (Lucknow U.P.), described here, is of interest.—S.P.S.

39. Tiwari, A.R.G. :—*A Rare Image of the Tripurāntaka in the Watson Museum, Rajkot.*

KRIAC, XXVIII, 1978-79, pp. 221-234.

Lord Śiva, the prince among Yogis, the chief among the Bhogis, the supreme exponent of the Vedic ore, the Supreme Power of universal creation, sustenance and destruction and the Ultimate, Absolute and Final Refuge of all things, the Maheśvara of the universe is the most romantic product of the Indian mythological and religious imagination. He represents both the Supreme Absolute Creative power and its Destructive fury. He is most forgiving, the most tender-hearted and the most wrathful deity among the Brahmanical divinities. The secret of the popularity of Shaivism lies in its proletarian and liberal character. Even the most wicked and completely broken down and forsaken persons or the sinful people can aspire to obtain the position of a Yakṣa, or Gandharva, i.e. Śiva's gaṇas by his devotion. Śiva is represented both in aniconic and iconic forms. According to the *Anśumadbhedāgama* the iconic representation of Śiva are classified into eighteen forms, such as, *sukhāsana mūrti*, *somaskanda mūrti*, etc. According to *Altareya Brāhmaṇa* he drove away the *Asuras* from their three castles on the earth, air and sky. A similar description is available in epics and purāṇas. Lord Śiva shattered their *gopurams* and killed the entire *asura* population. Only *Māyā Dānava* managed to escape alive from that holocaust. The *Purāṇas* have described different forms of *Tripurāntaka mūrti* of Lord Śiva, i.e., having ten hands, eight hands etc. It appears that the destruction of the three forts of the *asuras* by some warrior is an ancient, perhaps, a pre-Rgvedic theme was related in several versions in the early Brahmanical literature. However, the authorship of the prodigious exploit came to be attributed to Śiva mainly in the epics, especially in the *Mahābhārata*.

The *Tripurāntaka* image of Lord Śiva in the Watson Museum, Rajkot may be regarded as a very rare find as hardly any image of this form of Śiva has been found in northern India, especially in Gujarat and Mewar. — D.D.K.

40. Tiwari, A.R.G. :—*An Image of the Kāla Bhairava in the Watson Museum Rajkot.*

KRIAC, XXVIII, 1978-79, pp. 259-276.

Bhairava, *Nirrti* and *Mahākāla* constitute a trinity of deities in the Brahmanical mythology, who symbolize the dreadful and slothful

attributes of Śiva-Rudra. But there is a subtle difference between the functions, forms and stations of these three tantric shaivaite deities. Bhairava is an emanation from Śiva-Rudra on different occasions, i.e., destruction of the sacrifice of Dakṣa as Virabhadra, slicing off the fifth head of Brahmā and vanquishing of Yama as Kāla-Bhairava and such other functions. He is regarded as a form of Śiva. He is believed to be superior in status to Gaṇapati and Skanda, he is treated as a colleague of Candēśvara who acts as a superintendent of each Shaivaite Shrine. Images of Bhairava are found in a large number of temples. Many Hindu families think it prudent to invoke his blessings before the actual *Saptapadi* in marriage to avoid his malignant attention on the wedding couples. In the medieval times he was propitiated along with the *Kālarātri*, through the offerings of human flesh by some women to acquire the power of flying in the air. The participants in this magical ritual had to be completely sky-clad and eat human flesh as a part of its sacrament. Bhairava is considered as a guardian of cities and forts etc. The Shaivaite believe that Varanasi is protected by Bhairava. He is the destructive agent of Śiva-Rudra, a ferocious and blood-thirsty deity.

The number of Bhairava, once limited to only one, was subsequently raised to eight, who were worshipped in association with their respective *Mātrikās* also eight in number. Later on these eight Bhairavas were further assigned a group of seven followers each and the number of these deities rose to sixty-four Bhairavas. The names of these sixty-four Bhairavas as sub-divided into groups of eight members each has been indicated in the present article and each of these were provided with their female counterparts popularly known as sixty-four *Yoginis*. Different forms of Bhairavas and their vehicles and weapons have been discussed in this paper and an elaborate description of the *Kāla-Bhairava* image in the Watson Museum, Rajkot is given in the concluding pages.—D.D.K.

41. Tiwari, D.N. :—*Pavaneśvara Dhāma Mandira Samūha evam Devapratimāyen. (The Pavaneśvara Dhāma Temple Complex and the Images of the Divinities). (Hindi).*

BMA, XXIX-XXX, 1982, pp. 49-52.

Pavaneśvara Dhāma temple complex is situated to the south of village Prabhāun in Almora district of Uttar Pradesh. There are six temples and two dharmasālās all built of stone. The temples are datable to c. 11th-12th century A.D. The important divine sculptures represent four armed Viṣṇu, Umā-Maheśvara, standing and seated in *udīcya-veśa*. Sun images, and four armed seated Gaṇeśa in the *maṇḍapa* of the temple.—S.P.S.

42. Tiwari, Maruti Nandan & Giri, Kamal :—*A Non-Pareil Representation of Holi in Jaina Art.*

LK, No. 23, 1986, p. 42.

A scene of Kṛṣṇa celebrating holi with *gopās* and *gopīkās* represented on the ceiling of *bhramika* of the *Devakulikā* No. 41 at Vimal Vasahi at Delwara, Mt. Abu, is a rare depiction in a Jaina temple. Holi celebration has never been shown in the Brahmanical plastic art. This fact add to the significance of this relief. The relief also shows some of the *gopās* and the *gopīkās* carrying in their hands *kanak-śṛṅga-kośa* which refers to an old tradition of water sport as mentioned in the *Bhāgavata-Purāṇa* and the *Kādambarī* of Bāṇabhaṭṭa.—L.K.

43. Tiwari, Rakesh :—*Mirzapur ke Śailāśrayon men Citrita Mānavon men Sāja-sajjā kī Pravṛtti (Nature of Decoration in the Human Figures Painted in Caves of Mirzapur).* (Hindi).

BMA, XXIX-XXX, 1982, pp. 1-16.

It refers to the rock paintings discovered in the Mirzapur region of U.P. with the decorative aspect of human beings. The extant examples show a variety of head-dresses using twigs of trees and leaves. Some of the decorations resemble to animal form. These have been well-compared with similar such depictions found in ancient paintings, and also represented in the early art of historic India. The variety of forms of head decorations is interesting as well as fascinating.—S.P.S.

44. Tiwari, Ramchander :—*Lucknow Saṅgrahālaya ke Prārambhika Jaina Laghu Citra (Early Jaina Miniature Paintings in the Lucknow Museum).* (Hindi).

BMA, XXIX-XXX, 1982, pp. 59-67.

The paper discusses the Jaina miniature paintings purchased in the Museum between 1957 and 1965. These are based on *Kalpasūtra* and *Kālaka-kathā*. These belong to sixteen century A.D.—S.P.S.

45. Trivedi, P.K. :—*On the Identification of A Dhwaaja-Puruṣa.*

KRIAC, XXVIII, 1978-79, pp. 325-330.

While discussing two rare sculptures from Rajasthan C. Margabandhu has described a specimen from the Bahu temple at Nagda, representing a male dwarf holding with both hands a huge storage pot with double rims. The dwarf is bent with crossed knees and firm legs possibly in attitude of keeping the pot standing so that contents being heavy may not fall to the ground. It was considered to be a

scene representing *Dadhicorna* of Kṛṣṇa in the act of stealing curd. A similar figure and a huge pot was found at Nīlakaṇṭha Mahādeva temple (10th-11th century) at Kekind. Commenting upon this figure another scholar Shri Krishna Deva states that "This is clearly an unfinished gargoyle terminating in a *ghaṭa* (Jar) which is guarded by a dwarf Yakṣa or a *ghaṭa-puruṣa* and is an example of ornate *ghaṭa-pranala*". A similar *ghaṭa-pranala* is known from Abaneri (c. 8th century) where a jar is emptied by a pair of Yakṣis. Both these identifications require a reappraisal due to new data that had become available to the author while studying the monuments at Nagda. The strong fixture in the building shows that its function was rather different than merely stealing of curds and it will not form a part of *piṭha manadovara* and such sections of a temple. The theory of being a gargoyle has also been discarded.

Fortunately, a similar sculpture is observed on the Bahu temple at the site from where the sculpture under discussion is obtained. It is clearly a *dhwaja-puruṣa* who is holding the receptacle of the base of the *dhwaja-stambha*. Similar position at the temples at Baroli in Chhittorgarh district and Udayeshwar temple, Udaipur in Vidisha district of Madhya Pradesh lends additional support to this identification.

A perusal of the literature on *dhwaja-puruṣa* recorded in *Dīpāraṇava*, *Śilparatnākara*, *Vāstu Kalānidhi* indicates that this tradition was known in the central and western India. Thus both the lines of investigations on śilpa-texts and archaeological evidence support the identification of the sculpture as that of *Dhwaja-puruṣa* and explains all aspects of the unfinished slab and the finely finished *puruṣa* and the pot.—D.D.K.

46. Upadhyay, Shyamanand :—*Rājya Saṅgrahālaya Lucknow kī Cāmuṇḍā Pratimā (The Cāmuṇḍā Image of the State Museum Lucknow)*. (Hindi).

BMA, XXIX-XXX, 1982, pp. 53-55.

The paper discusses a Cāmuṇḍā image of the early medieval period made of black stone. It is a complete image shown four armed with trident and *khappara*.—S.P.S.

47. V., Anuradha :—*Delineation of Female Figure in Amaravathi Sculptures*.

Jl, IX-X, Nos. 1-4, 1982, pp. 87-90.

Amaravathi, 22 miles from Gantur is famous for its stūpa and Amareśvara temple. This stūpa was built prior to Aśoka's reign which

was enlarged and embellished by the Sāthavāhanas with the fine portraying scenes from the life of Buddha, his previous birth and some legends. This stūpa became a victim of large scale spoliation in the 18th century when a local Zamindar damaged large part of it for his building materials while constructing his capital at this site. A large number of sculptural slabs were melted into lime, while others were broken and used as building materials along with large sized bricks of pre-Christian era. Thanks to the efforts of Meckanzie saved a few of them and were sent to the British Museum. Later some were sent to Machilipatnam and Madras.

The author of this paper has chosen a critical analysis of female figures in the sculpture of Amaravathi and certain extra art of Nāgārjunakoṇḍa which is only an extension of Amaravathi school. Women are shown in different sequences, situations and scenes, queens, courtiers, servants and gate-keepers. Mithuna representation were chosen from different strata of society. They have been represented anatomically in perfect positions with their bosom uncovered except in the case of *Ghaṭa Jātaka* at Nāgārjunakoṇḍa. In the Amaravathi sculptures the representation of the women can be divided into the following—Royal ladies, guards of harem ladies who possessed the title of *Mahāsenāpati*, *Mahātalavari* etc.—rich and wealthy women, servants and the village folk ladies in amorous couples etc. A vivid description of all such ladies have been given in this paper. The sculptures of Amaravathi were clear in the delineation of human anatomy in a perfect manner. They had reached the aims of perfection in portraying the faces with the particular *bhāva* or *rasa* as per the sequence of the story.—D.D.K.

48. V. Subbalakshmi :—*The Bhavanarayanaswami Temple of Sarpavaram—Iconographical Study.*

Jl, IX-X, Nos.1-4, 1982, pp. 107-120.

The Viṣṇu temple at Sarpavaram (Andhra Pradesh) is dedicated to the Lord who manifested himself in the name of Bhavanarayana. This is said to be one of the five well noted Vaishnavite Keshtrams. The few inscriptions found in this temple indicate that the temple was built in the 13th century A.D. The temple is planned in the centre of a courtyard and is approached through a gate way. The Chaturatala vimana over the sanctum and the lofty tower on the north with eight stories is clearly of Coḷa origin and reminds us of the Coḷa temple at Kāñchipuram. Most of the sculptures are to be found on the pillars in the big *mukhamandapa* of the temple. In the *mukhamandapa*, there are four rows of pillars six in each line. Each pillar has four faces and the images are depicted on the four faces. The temple constitutes a veritable treasures house of architecture, sculpture

and iconography. The author has made an attempt to study the peculiar iconographical features of some of the sculptures found on the pillars in the big *mukhamandapa*. As is common in most of the Viṣṇu shrines, the sculptures depict scenes from the Viṣṇu mythology. These are as under :—

1. Varāha—the third incarnation of Viṣṇu has been depicted in accordance with the description laid down in the *Skandapurāṇa*. 2. Narasiṃha—the 4th incarnation of Viṣṇu has been in accordance with the *Agnipurāṇa* having four hands. 3. Kevala Narasiṃha—the God of peace and tranquility and Yogi meditation. 4. Paraśurāma—the first historical personage to be honoured as an avatāra in the list of the ten incarnations of Viṣṇu. 5. Rāma—the 7th incarnation of Viṣṇu. 6. Govardhanagiridhāri Kṛṣṇa—the 8th incarnation of Viṣṇu. 7. Venugopāla—the sculpture representing Kṛṣṇa with a flute is generally styled as Venugopāla one of the beautiful forms of Kṛṣṇa in which Kṛṣṇa is conceived to be delighting the audience with his enchanting beauty. 8. Balarāma—the worship of Balarāma seems to be very ancient. He is depicted with two hands and holding the plough with the right hand. 9. Kalki—the last of the ten incarnations of Viṣṇu. He is depicted to come about by the end of the Kaliyuga. 10. Nara-Narayana—the two saints who are always associated together. They are the sons of Dharma and Ahimsā. They spread the message of divine love and devotion. 11. Hayagrīva—the killer of devil of the same name. 12. Ādimūrti—one of the important forms of Viṣṇu—the three hooded Ādiśeṣa is depicted over the God's head.—D.D.K.

49. Vatsyayan, Kapila :—*The Square and the Circle in Indian Art*.

IH, XXX, No. 3, 1981, pp. 5–27.

The aim of this study is an investigation of the concept of movement in space and time without the help of model. This article is written in three parts. It is first one. The purpose of the author is to look at some features of the Indian tradition from the point of view of the biological and physical realities which determine man's relationship to space outside and the physical processes. The author has restricted himself to the single theme of man in space and the logical culmination of this vision into some fundamental visual geometrical motifs. In the first part of this long article the objective, of the author, is to identify and interpret a few selected notions of speculative thought which govern the artistic vision and give rise to a group of formal elements of artistic form in the literary performing and plastic art. He examines the sources of speculative thought in which this world-view is embodied and establishes the relationship of this speculative thought to artistic theories.—M.R.G.

50. Yadav, S.S.—*Sītā Under A Ashoka Tree.*

LK, No. 23, 1986, pp. 42-43.

The scenes from *Rāmāyana* have been very popular in the temples of Madhya Pradesh. But the depiction of Hanumāna and Sītā sitting under a Ashoka tree near a lake is a rare example, which has been found at Ghatiyari temple site, near Khairagarh. Though the site belongs to the tenth-eleventh century, but this panel can be stylistically dated to the seventh or eighth century A.D. —L.K.

III-EPICS AND PURĀNAS

51. Brockington, J.L. :—*The Syntax of Rāmāyaṇa*.

JOIB, XXXI, No. 4, 1982, pp. 340-354.

See Under Sec. IX.

52. Chemburkar, J. :—*Some Reflection on Pañcabrahma Śiva in the Śiva Purāṇa*.

JASB, LIV-LV, 1979-80, pp. 19-26.

See Under Sec XII B.

53. Chowdhury, Jyotsna Roy :—*The Solar Base of the Composite God Harihara*.

JAIH, Pts. 1-2, 1980-82, pp. 265-273.

See Under Sec. XV.

54. Dave, Suresh Bhai Kanhayya Lal :—*Padmapurāṇa men Nirūpita Kṛṣṇa Carita (Life Story of Śrī Kṛṣṇa Depicted in Padmapurāṇa)*. (Hindī).

SPP, XIX, Nos. 2 & 1, 1979-80, pp. 26-36.

Purāṇas give us much material about the historical facts, contemporary social life, geographical and political environment of their periods. All the Purāṇas have been classified in the three categories. *Padmapurāṇa* is placed in *sāttvika* category as some important aspects of Śrī Kṛṣṇa's life—the incarnation of Viṣṇu as Śrī Kṛṣṇa, relation of Rādhā and Kṛṣṇa and the eternal Lord in Kṛṣṇa's form—are narrated in it in a lucid and impressive style.

In the introductory chapter (*Bhūmi-khaṇḍa*) of this Purāṇa the author has enumerated the five chapters (*khaṇḍas*)-*Srṣṭi-khaṇḍa*, *Bhūmi-khaṇḍa*, *Svarga-khaṇḍa*, *Pātāla-khaṇḍa* and *Uttara-khaṇḍa*.

Besides the life-story of Śrī Kṛṣṇa many other important topics are also dealt with in it. The life-story of Śrī Kṛṣṇa is narrated in *Srṣṭi-khaṇḍa* in an introductory style while in *Uttara-khaṇḍa* it is in detail and Rādhā is the special feature of it.

The life-story of Śrī Kṛṣṇa found in *Sṛṣṭi-khaṇḍa* and *Pātāla-khaṇḍa* is almost the same as in *Śrīmadbhāgavata*, *Viṣṇupurāṇa*, *Brahmapurāṇa*, *Brahma Vaivartapurāṇa*, *Liṅgapurāṇa*, *Devībhāgavatapurāṇa* and *Agnipurāṇa*. It seems that *Padmapurāṇa* alongwith its originality has followed the story of *Śrīmadbhāgavatapurāṇa*.

Establishing the existence, of Kṛṣṇa from the Vedic age the author has tried to prove that 'Rādhā', word was also in use from the earliest times. This relation seems to be established in *Padmapurāṇa* for the very first time. In other Purāṇas there is a reference of a 'Gopī' who is fully devoted to Kṛṣṇa but there her name is missing. Here Rādhā has been said to be special power of Lord Kṛṣṇa. Therefore, it may be accepted that the tradition of the worship of Śakti (power) was also originated from the concept of Rādhā found in *Padmapurāṇa*.

Thus the life-story of Śrī Kṛṣṇa, related in *Sṛṣṭi-khaṇḍa* and *Uttara-khaṇḍa* of this Purāṇa has no distinction in comparison to other Purāṇas but in *Pātāla-khaṇḍa* the description of intimate relation of Kṛṣṇa with Rādhā, the ways to attain Him and His superb beautiful maidens has novelty and speciality.—K.C.V.

55. Pandey, J. : *The Seven Births of Brahmadata—A Critical Study*.

PBP, I, Pts. 1-3, 1981, pp. 150-154.

The story of Brahmadata and his six associates was related by Sanat Kumāra to Mārkaṇḍeya in the *Harivaṁśapurāṇa* (Ch XVI-XIX). The seven sons of Bhāradvāja proficient in yoga had to undergo seven births in succession due to a crime committed by them and ultimately attained salvation because of the offering made to the *pitṛs* by the youngest of the brothers. The names of the seven Brāhmaṇa brothers were Vāgduṣṭa, Krodhana, Himsra, Piśuna, Kavi, Khasma and Pitṛvartī. When dead, they were reborn as seven hunters in Daśārṇa, they remembered the misdeed of the previous birth and remained pious. Similarly they took births as animals and finally Svatantra (a cakravāka in his previous birth) became king Brahmadata, son of Anuḥa. The king heard a verse being recited by an old Brāhmaṇa which brought back the lost memory to him and his ministers (who were his brothers). The king offered riches to the old Brāhmaṇa and attained salvation. The above story of Brahmadata was related by Mārkaṇḍeya. Yudhiṣṭhira heard it from Bhīṣma and Vaiśampāyana related it to king Janamejaya. The critical edition of the *Harivaṁśamahāpurāṇa* does not accept some portions of the verses as genuine and omits the births of the brothers as birds or animals. The editor has referred to the Pāli and Prākṛit versions of this story in the *Cittasambhūtaśāṭaka* and *Uttarādhyayanāsūtra* and a commentary on

the latter by Devendra. It may be pointed out that the traditional reading gives the successive seven births including that as swan and as sons of Kauśika at Kurukshetra. Some other variations have been pointed out by the editors of the Purāṇa.—D.D.K.

56. Parādkar, M.D. :—*Sun Worship in Indian and Other Cultures*.

JASB, LIV-LV, 1979-80, pp. 103-117.

See Under Sec. XV.

57. Patil, N.B. :—*The Legend of Hanumān*.

JASB, LIV-LV, 1979-80, pp. 118-128.

Hanumān occupies an important place in the pantheon of Hindu gods. We first notice him in the Kiṣkindhākāṇḍa of *Rāmāyaṇa* when he sees Rāma and approaches him as a messenger of Sugrīva. About his life we find in the *Rāmāyaṇa* that all the gods had approached Viṣṇu and requested him to incarnate in order to kill Rāvaṇa. Viṣṇu had consented to do so and offered *pāyasam* to king Daśaratha and Viṣṇu went as a son to the great king Daśaratha. Brahmā asked the other gods to beget immortal sons to *apsarās*, *gāndharvīs* etc. Brahmā had already created Jānavān. So also Indra begot Vāli, Sun begot Sugrīva and some other gods created Nala, Nila etc. Marut begot Hanumān. He was strong as Indra's *vajra* and was like Vainateya in speed. He was most intelligent among the *vānaras* and the strongest of them. No detailed description of his childhood is available in *Rāmāyaṇa*.

The personal traits and other characteristics of Hunumān can be traced back to the times of the Vedas. This is evident when we read the Ṛgvedic hymns in praise of Rudras and Maruts. Rudra is said to be the father of Maruts. It is also mentioned that Rudra begot Maruts of the breasts of Prīṣṇī. Rudra is described as great, powerful, *adhīṣṭya*, quick, young who cannot be ravaged by age, large hearted and helpful. Rudra is also Śiva, i.e., benevolent. He is associated with thunderstorm. According to Oldenberg Rudra is the deity of mountains and forests. Thus we find that a number of attributes of Rudra can be found in Hanumān. This is reasonable because, Hunumān was supposed to be the son of Marut and Marut or Maruts were the sons of Rudra. Such common points are also found between Maruts and Hanumān. Most of the traits narrated in Vedic hymns are also found in the description of Hanumān, Sugrīva and Vāli. Some stories about the birth of Hanumān have also been mentioned.

Some scholars are of the opinion that the *vānaras* were human beings and that they represented a culture not very much different from that of the *Āryans*.—D.D.K.

58. Patil, N.B. :—*Mayasabhā and Other Celestial Sabhās—An Analysis of the Sabhā Motif in the Mahābhārata*.

JASB, LII-LIII, 1977-78 (1981), pp. 234-242.

See Under Sec. II.

59. Sharma, D.N. :—*Jaina Rāmāyaṇa 'Pauma Cariu' tathā Loka-jīvana (Jain Rāmāyaṇa—Pauma Cariu and Social Life)*. (Hindi).

PBP, I, Pts. 1-3, 1981, pp. 306-316.

Rāma and Kṛṣṇa are the two popular incarnations of Viṣṇu, The two epics—*Rāmāyaṇa* and *Mahābhārata*—are associated with these two gods. *Rāmāyaṇa* is more popular and there have been various Jaina poets who have added much more in popularising the *Rāmāyaṇa*. These are Indrabhūti, Dharma, Prabhava, Kīrtidhara, Ravisena and Svayambhū etc. The present monograph has discussed the *Paumacariu* of Svayambhū. It is called by the names such as *Rāmāyaṇa Purāṇa*, *Rāmāyaṇa*, *Rāghava-kathā*, *Rāmadeva-carita*, *Rāmāyaṇa-kāvya* and similar other treatises. It consists five *kāṇḍas*, *sandhis*, *kaṭavakas* and *gāthās*.

It appears that some *sandhis* were written by the author himself and some *sandhis* were written by his son, namely Tribhuvana as is evident from the colophons. The author's son made an addition giving the *Uttara Rāmāyaṇa's* portion. This poem has been composed in the colloquial language. He has deleted the banishment of Rāma, hardship of the jungle, and other tragic portions of the story given by Vālmiki in his *Rāmāyaṇa*. In the *Pauma Cariu* the author throws a refulgent light on the Social, Political and Religious conditions of the society.—D.D.K.

60. Shastri, Ashokanath :—*Kshemankari*.

Naim., III, No. 1, 1982, pp. 69-80.

The *Padma Purāṇa* narrates a different story about the birth and death of the Buffalo-demon. *Saptashati Chandi* and *Purāṇas* narrate a different parable. A sage named *Sindhudvīpa* selected the outskirts of the Chedi city *Mahismati* situated on the river *Narmada* as a site

for his hermitage and began his penance there. A demon named Viprachitti was then ruling over a neighbouring state. He had a daughter who possessed the same name as that of the Chedi city. She saw the sage and tried to bewitch him. The sage realized the sinister motive of the demon girl hence he cursed her to become a buffalo. The curse had its effect on the wicked girl. Her female attendants began to pray to the sage to cancel his curse. Then he told that his words would not fail. But this much alteration he could make in his curse that after giving birth to an offspring, she could attain her former body again. At another occasion, Vidyumati, a beautiful demon-damsel was sporting in the water of Narmada, the sage became attracted by her beauty. He felt the carnal emotion rising within and in order to suppress it by force, atonce plunged into the cool water of the river. There he discharged his seed. The princess in the form of a she-buffalo was sporting nearby. The seed of the sage, mixed with water, entered into her mouth, and she drank it off. By a mysterious process she gave birth to a son who had the body of a demon and the head of a buffalo, who attained immense power and became the chief of the demons.

The remaining story is the same as in other Purāṇas. The demon was killed by the great Goddess, the Benign Mother.—D.D.K.

61. Thakur, A.L. :—*The Mahābhārata and the Nyāya-Śāstra*.

PBP, I, Pts. 1-3, 1981, pp. 94-99.

The *Mahābhārata* evinces acquaintance with *Nyāyaśāstra*. Gautama, the husband of Ahalyā has traditionally been accepted as the author of *Nyāyadarśana*. *Mahābhārata* mentions a *Yuktiśāstra* (XIII. CV. 147) which along with the *Nyāyaśikṣā* seems to be a logical treatise like the work of Gautama. Again we find *Tarkaśāstra* which is despised. The science of epistemology, *Tarkaśāstra* and *Nyāyaśāstra* have been mentioned in the MB (XII. p. 34). The *Tarkavidyā* is despised as its follower is a controversialist who speaks in assemblies citing reasons at each step and doubts everywhere (XII. CLXXX. 47-97). There were several Nyāya schools following different treatises.

The hermitage of the sage Kaṇva was full of logicians who knew the truth about the soul as taught in the Nyāya. They knew the causal law and the truth about the Vaiśeṣika categories of substance, quality and action. At the Rājasūya and Āśvamedha sacrifices of Yudhiṣṭhira there were many debators who discussed different logical propositions. Śvetaketu, son of Uddālaka was well versed in the *Nyāyaśāstra* knew the art of reasoning and counter-reasoning and used to contemplate

on the science of causal law (*Kārya-Kāraṇa-bhāvanā*). The disputation between Aṣṭāvakra and Bandin (III. CXXXIV) the assembly of king Janaka of Mithilā may be cited as a good examples of *Saṁkhyāikāntayāda* as alluded to in the *Nyāya-darśana*. The *Mahābhārata* (XII. VI. 41) prescribes four *pramāṇas* of the Naiyāyikas as instruments of examination of the friends and the foes of a king, of them perception and inference are said to be the sources of success. The ministers of the king should learn the science of epistemology and depend on the *Nyāyaśāstra*. A knowledge of the Nyāya categories of doubt (*saṁśaya*), ascertainment (*nirṇaya*), objects of knowledge (*prameya*) and purpose (*prayojana*) are also mentioned as serving the royal interests (XII. XXIV). There are some expressions like *Vaiśeṣikaguṇa* (XII. p. 367), *Aṇu*, *Paramāṇu*, *Sāmānya*, *Samavāya* etc. all special connotations in the *Nyāya-Vaiśeṣika*.—D.D.K.

62. Upadhyaya, Rambihari :—*Rāma kī Aitiḥāsikatā* (Historicity of Rāma). (Hindi).

AURJ, I, No. 1, 1982, pp. 143-148.

Vaishnavism is a sect of common religious Hindus who believe in the supremacy of a kind and living God. Rāma and Kṛṣṇa are the two very popular incarnations of Viṣṇu. Some Westerns and Indian historians doubt the authenticity and historicity of Rāma episode and consider it a fable. But the *Vālmiki-Rāmāyaṇa* stands as a blazing trail which still shines as a beacon-light not only in India but also beyond the shores of Indian oceans. Ayodhyā is the capital of Indonesia where stories of Rāma are illustrated in pictures and temples. Rāmaliḷā is still celebrated at Peru in North America. Eastern Asian countries especially Cambodian people are very much familiar with the *Rāmāyaṇa* stories. Similarly this epic is known to different foreign nations.

The present article relates the life and works of Rāma in very fascinating manner. After Rāvaṇa's death Lord Rāma appointed Bibhīṣaṇa as the king of Ceylon and the two groups of Indian culture-North and South were brought together as one nation by Lord Rāma.—D.D.K.

63. Yardi, M.R. :—*The Problem of Multiple Authorship of the Mahābhārata : A Statistical Approach*.

JASB, LII-LIII, 1977-78 (1981), pp. 342-354.

See Under Sec. XIII.

64. Yardi, M.R. :—*The Multiple Authorship of Mahābhārata : A Statistical Approach.*

JASB, LIV-LV. 1979-80, pp. 217-227.

See Under Sec. XIII.

65. Yardi, M.R. : *The Multiple Authorship of the Mahābhārata : A Statistical Approach.*

ABORI, LXIII, Pts. 1-4, 1982, pp. 181-193.

See Under Sec. XIII.

IV—EPIGRAPHY AND NUMISMATICS

66. Bajpai, K.D. :—*A New Boddo Type Gold Coin of Kanishka.*

JNSI, XLIV, Pts. 1-2, 1982, pp. 42-45.

During the course of his recent explorations in connection with his project on ancient coins of Madhya Pradesh, the author came across at Rajgarh, a rare stater coin of the Kuṣāṇa emperor Kanishka. It is a genuine coin having 93% gold contents, size round, 2.05 cms., wt. 121 grams. A full description of obverse and reverse has been made. The Buddha wears a *dhotī*, *uttarīya* and *saṅghāṭī*. The Greek legend clearly reads Boddo.

One Boddo stater gold coin of Kanishka was published in the British Museum Catalogue by P. Gardner. It was discovered in a Buddhist stūpa at Ahin-posh near Jalalabad in Afghanistan. Cunningham also published that coin, along with seven copper coins of Kanishka. All the coins have been fully discussed in this article. D.D.K.

67. Bajpai, S.K. :—*Pagārā Hoard of Gupta Gold Coins.*

JNSI, XLIV, Pts. 1-2, 1982, pp. 52-55.

A hoard of nine gold coins of the Gupta kings, 39 silver coins of the Kṣatrapa ruler and a round gold ring was found at pagārā village in 1981, by a Dhan Kuwarbai Mankar, a village girl who was digging a field. The village is in Dhar Distt. (M.P.). These were handed over to the author for study by the State Department of Archaeology. Only gold coins have been studied. All the coins are in a fairly good condition. A detailed description of each coin has been furnished by the learned author in this paper. D.D.K.

68. Bhadri, K.M. :—*L.D. Institute Plates of Vijayaraja, V.S. 1160.*

EI, XL, Pt. 3, 1973 (1986), pp. 101-104.

A set of two copper plates received from Kalyāṇavijayajī of Jalor (Rajasthan) are now in the L.D. Institute of Indology, Ahmedabad. Both the plates are engraved on their inner side only. Both the plates consist of 17 lines only, the letters are boldly and clearly engraved and they are in an excellent condition of

preservation. The language of the record is Sanskrit. The characters are Nāgarī. The orthographical features have been discussed in this paper.

The record is dated in the Vikram Saṃvat 1160, which corresponds to 1103 A.D. A lunar eclipse occurred on that day and it is referred to as *Soma-grahana* in line 3. The object of the record is to register the grant of land by Rājaputra Pūrṇarā a who was a Paramāra — and was the son of Miyaṇapāla, for the prosperity of his parents and himself, to the brāhmaṇa Rudra, son of Mādā of the Bhāradwāja gotra and was an emigrant from Sunēla-Sthana. The land granted was situated to the north of the village Vādhanaṇvādā. The charter was written by Tējala, son of Chāmḍa of the Kāyastha caste and the Gaudra lineage at the command of the king. The record ends with the sign-manual of the king Vijayarājadēva. A detailed study of the record is presented in this paper. D.D.K.

69. Bhattacharyya, D.G. : *On Buddhist Mudras.*

KRIAC. XXVIII, 1978-79, pp 205-214.

Buddhist *mudrās* are to be found in a number of public and private collections, although their number is not too many. These manuscripts, so far known, are all from Nepal, and none of them contains a date on it. From the character of the drawings and also from the nature of the script it appears that the MSS were composed not earlier than the 18th century. In the museum and picture gallery, Baroda, there is an interesting MS illustrating some of the *mudrās* connected with the Buddhist iconography and rituals. It is on hand-made thick paper. The inscriptions and the mantras are given in corrupt Sanskrit. It appears to be a priest's manual. A Buddhist MS of the *Pūjāpaddhati* is dated the Newari Saṃvat 88 (=A.D. 1698). Another similar work of 693 Newari Saṃvat (=A.D. 1573) is also available in that collection. It mentions several *Vajrayāna* Buddhist deities like *Vjrasatva*, *Pratibhāṇa*, *kūṭa*, etc. According to Buddhist texts there are five *mudrās*, and these are : *abhaya* (no fear), *var. da* (boon-giving) *dhyāna* (meditation), *bhūsparś* (earth-touching) and *dharmacakra*, *pr. vartana* (turning the wheel of law). The term *pñcamudrā*, in iconographic texts, therefore, refers generally to these basic *mudrās*. But at the same time, it may refer to five *Dhyānī* Buddhas like Amoghasiddhi, Ratnasambhava, Amitābha, Akṣobhya and Vairocana who show respectively the above mentioned five hand poses. At a later time these *mudrās* and *Dhyānī* Buddhas were symbolised through five ornaments, viz., *cakra* (disc), *kuṇḍalī* (earring), *kaṇṭhika* (torque) *rucaka* (bracelet), *mekhala* (girdle).

All these *mudrās* and different texts on *mudrās* have been discussed with some illustrations in this paper. — D.D.K.

70. Chatterjee, B. :—*Earliest Gold Coin in the Gangetic Delta.*

JNSI, XLIV, Pts. 1-2, 1982, pp. 144-147.

Gange was a port on the bank of the river Ganges which exported spikenard, pearls and finest muslins. There was a gold coin called *Caltis*. Gange was one of the centres of trade on the eastern coast of India to carry on business with the Tamils and with Suvarṇabhūmi, and that to pay off the balance of trade, especially in case of transactions with foreigners like the Romans, use was made of coins of gold.

On the identification of the Gange, scholars have put forward different suggestions. H C. Roychoudhuri has taken it to be the chief city of the Gangetic delta while B C. Sen has placed it on the river Hugly, and D.C. Sircar has preferred to locate it at the junction of the Gaṅgā and the Sāgara. Schoff is in favour of identifying Gange with Tāmralipti, "the sea-port of Bengal in the Post-Vedic and Buddhist periods". He further remarks that gold was supplied from the Chhotanagpur plateau where flowed the river Son, referred to by the classical writers as "Erannaboas", that is, Hiranyavāha, "carrying gold". Tavernier's notes (III, vi) and Ball's "Economic Geology in India" held that gold might have been brought in the Gangetic delta from Assam and northern Burma through Tipperah.

There is a difference of opinion regarding the exact significance of the term '*Caltis*'. Benfey thinks it to be the Sanskrit *kalita* (i.e. numbered), Vincent considers it to be the South Indian coin denomination '*Kali*', while Willford thinks the refined gold coin called '*Canden*'. It has been suggested by D.C. Sircar that '*Caltis*' may possibly be the Greek word meaning 'a coin' or 'a gold coin'. It was a Kuṣāṇa gold coin put in circulation in the Gangetic delta during the reign of Kanishka I, whose single coin was unearthed at Mahāsthāngarh. Some other suggestions have been discussed in this paper. D.D.K.

71. Datta, B. & Suri, C.L. :—*Garh Stone Inscription of the Time of Mahipal, V.S. 979.*

EI, XXXIX, Pt. 6, 1972 (1985), pp. 189-198.

The inscription discussed in the present paper was found at Garh (Alwar, Rajasthan) and is now preserved in the National Museum, New Delhi. The inscription is engraved in Proto-Nagari alphabets in Sanskrit verses and dated in V.S. 979. It mentions an architect Sarva-dēva who built a Jain temple for Śāntinātha in the city of Simhapadra.

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The inscription also refers to a king Pulindra at whose instance Sarva-dēva made a lofty temple of Śāntinatha at Rājyapura (i.e. Rajor in Alwar district). The temple was given an endowment for worship. The inscription also contains a supplementary inscription which refers to a mighty earthquake which toppled the temple down. The temple was renovated by a person Varāṅga. The king Mahipāla whose feet are stated to have been worshipped by a host of feudatories has been identified by the author with Gurjara-Pratihāra king Mahipāla I. The author also discusses the genealogy of the Gurjara-Pratihāra dynasty in the light of present inscription.—B.K.

72. Dobbins, K. Walton :—*Wilson's Ariana Antiqua : The Discovery of Ancient Afghanistan.*

JNSI, XLIV, Pts. 1-2, 1982, pp. 139-143.

During four years (1833-37) Masson had collected about 70,000 copper coins at Begram. Masson found this ancient city while searching for possible sites of Alexandria ad Caucasum, but his interest was by the topos of Jalalabad. He has given his achievement in his famous treatise "Narrative of Various Journeys in Balochistan, Afghanistan and the Panjab". H.H. Wilson, Professor of Sanskrit, at the University of Oxford, was the first Western scholar to attempt a comprehensive study of ancient Afghanistan. Wilson related the topos to stupas known at Saranath and at Anuradhpura in Ceylon. These stupas were known to be Buddhist monuments. In support of his view Wilson cited Clemens of Alexandria and Fa-hsian for their testimony regarding the Bactrian and Indus regions. In his work 'Ariana Antiqua', chapter III, Wilson has given a lengthy discussion of the geography of Ariana and Bactria and the etymology of names of regions, places and tribes. He makes extensive and knowledgeable use of classical, Persian, Medieval and Chinese sources, and of legends and myths.

He attempts to draw conclusions from the coins, such as whether a king ruled in Kabul or in the Indus region, based on the number of coins found. Three stupas in Bimaran and Hadda were rich deposits of coins. Wilson and Masson have given a vivid account of various coins found in different parts of Afghanistan which have been discussed in this article. Some of the coins and inscriptions have been identified with the Vikram Era 58/7 B.C.—D.D.K.

73. Gai, G.S. :—*Two Silahara Grants from Dive-Agar.*

EI, XXXIX, Pt. 4, 1971 (1985), pp. 129-134.

Four sets of copper plates, including this edited here were

discovered at Dive Āgar village in Shrivardhan Taluka of Kolaba district, Maharashtra State.

The set of three plates with seal is engraved in the characters of Nāgarī script of the first half of the 11th century A.D. Its language is Sanskrit of prose and verse. It refers to the reign of *Chhittap*, of the Śilāhāras of Northern Koṅkaṇ and gives genealogy from Kapardin I. The grant was given to Brāhmaṇa Govinda with the remission of the tax of 20 drammas. The other grant was issued by Mumukṣurāja in Śaka Era 975 (i.e. 1053 A.D.). He was the younger brother of Chitturāja. The charter is in the form of a *Vyavasthā-patra* (or deed of settlement) a ratification made by him of a previous *Vyavasthā-patra* issued by Padmaladēvi, his wife.—S.P.S.

74. Ganguly, D.K. :—*Medieval Orissan Coins as a Source of History*.

JNSI, XLIV, Pts. 1-2, 1981, pp. 114-129.

See Under Sec. VI.

75. Ghosal, S.N. :—*Nanaghat Cave Figure-Label Inscriptions of the Time of Śātakarṇi I*.

OH, XXIX, Pt. 2, 1981, pp. 43-52.

Six inscriptions found at Nanaghat caves were first brought to light by Bühler. They are incised on the head of the relievo figures which became later effaced. These inscriptions have been interpreted by some scholars. But there are some obscure terms, which need consideration. D.C. Sircar presents the Sanskrit translation of these inscriptions as —

1. *Rājā Simuka-sātavāhanḥ śrīmān*. 2. *Devī-Nāgenikāyāḥ, rājñiḥ, Śrīśātakarṇeḥ*. 3. *Kumārḥ bhāga*. 4. *Mahārathi trānakāryaḥ*. 5. *Kumārḥ Śaktīśrīḥ*. 6. *Kumārḥ Sātavāhanāḥ*.

The word *bhāya* in the third inscription has been translated by Sircar as *bhāga*, but he does not think it as a complete word but it is just a small fragment of it. Bühler presumes *bhāyal* as the complete Prakrit form *bhāyalī*, that stands for Sanskrit word *blātā*. It should be noted that in the first inscription the king Simuka Sātavāhana, the father of Śātakarṇi, has been mentioned; in the second inscription one finds the names of Śātakarṇi and his queen and in the remaining inscriptions the princes have been referred to. The third and the fourth inscriptions together seem to provide a complete sentence. They are intended to describe a prince, who comes first in the order of seniority of princes. The word *trānakayiro* Skt.

trāṇ-kārya ḥ may be presumed to be the name of the prince, who is being described here. In such a situation the third and the fourth inscriptions together form one complete sentence, will provide a reasonable meaning. The Sanskrit rendering at these two extracts will appear as : *Kumāraḥ bhrātā mahār. thi. trāṇakārya* ḥ. The prince, the (younger) brother (of the king Sātakarṇi) a great warrior and he is called *Trāṇakārya*ḥ. If *trāṇakārya*ḥ be not the name of the prince it should be interpreted as a attribute qualifying the prince (kumāra) which will convey the significance of (the prince) whose task is deliverance of the people. Some other pun words have been discussed and Professor Ghoshal has put up the result as under :

1. King Simuka—Sātavāhana is endowed with splendour. 2. The figures belong to the queen Nagānikā and Śrī-Sātakarṇi. 3.4. The prince, the younger brother of the king is a great warrior. 5. Prince Śakaśrī (possesses the grandeur of the Śakas). 6. Prince Sātavāhana.—D.D.K.

76. Ghosh, Kalpana :—*A Gold Rāma-Ṭaṅkā of South Indian Origin : A Re-appraisal.*

JNSI, XLIV, Pts. 1-2, 1982, pp. 79-81.

A gold Rāma-Ṭaṅkā of South Indian origin in 'Victoria Memorial Collection' has been discussed. Rāma-Ṭaṅkā may be divided into two classes : one which were struck by the Vijayanagara in the South, chiefly gold, and some Ṭaṅkā manufactured by private agencies, like temple authorities and sold to the pilgrims at the holy places of Northern India. The Mughal Emperor Akbar also adopted the same device and Rāma-Sītā coins with persian legend were manufactured in 16th century A.D. These Ṭaṅkā are found in small numbers chiefly in the Deccan.

The only coin under study has a controversy over the interpretation of the letters as they are neither Pāli, nor Balbodh or Kannaḍa.

All such coins belong to Vijayanagara period when the rulers seem to have started to use the figures of gods on the coins.—D D.K.

77. Gopal, B.R. : *Chikkanandihalli Inscriptions of Vikramāditya I.*

EI, XXXIX, Pt. 5, 1972 (1985), pp. 167-170.

The two inscriptions, edited here, were found in the village Chikka-Nandihalli of Dharwar district. These records are very important for, they belong to the reign of Vikramāditya I of the

Chālukya dynasty ruling at Bādāmi, of whom we have very few stone inscriptions. The records are undated but they have sufficient evidence to show that they belong to the reign of Vikramāditya I, son of Pulakeśi II. The language of both the records is Kannaḍa. The object of these inscriptions to commemorate the death of certain individuals. The first record refers to *Dosadiraj gara Senāv. r. sa* as governor of Mūgunda-nāḍu. For the first time the inscriptions mention that Vikramāditya I was also known as Kokkuli Vikramāditya.—B.K.

78. Handa, Devendra : *-A Note on Re-struck and Re-used Kuṣāṇa and Yaudheya Coins.*

JNSI, XLIV, Pts. 1-2, 1982, pp. 46-47.

B.N. Mukherjee and Manmohan Kumar have brought to light some Kuṣāṇa copper coins re-struck and re-used by the Yaudheyas. These coins carry *Yaudheya* devices on parts of the obverse and reverse or both, which clearly seem to have been revetted to the blanks prepared from the Kuṣāṇa coins from which the original devices have been peeled off.

Devendra Han 'a has got two Kuṣāṇa copper coins which show similar features, but he is of the opinion that the re-used coins are neither the official issues of the Yaudheyas nor those of the Kuṣāṇas. They are the creation of imitators and counter-feiters.—D.D.K.

79. Handa Devendra :—*Three New Rāma-Ṭaṅkās.*

JNSI, XLIV, Pts. 1-2, 1982, pp. 77-78.

Rāma-Ṭaṅkas have evoked much interest and quite a good number of them have been published in the journal and elsewhere during the last fifteen years. To the published examples, Handa adds three new pieces :—

1. Bronze, Obverse : Rāma, Sītā, Lakṣmaṇa, Bharata, Śatrughna and Hanumān. Reverse : Hanumān carrying a club and gāṇḍhamādana mountain in the right hand etc. seated on tiger skin in *padmāsana*.
2. Bronze, Obverse : Śiva, Reverse : a *yantra*. There are traces of silver plating.
3. Bronze, Obverse : Buddha. Reverse : as No. 2 but with horizontal numerals transposed.—D.D.K.

80. Handa, Devendra :—*A Bronze Seal from Pallu.*

JNSI, XLIV, Pts. 1-2, 1982, p. 96.

A bronze seal was found at Pallu in district Sri Ganganagar of Rajasthan. It is now housed in the Nagara-Sri (Museum) at Churu, Rajasthan. It bears the Persian legend as *Suhāch. nd ibn Jhasaldāsa Rāmanāma*. The seal belonged to Sahāchand son of Jhasaldās. The date AH(-1048-1638-39) falls in the reign of Mughal Emperor Shāh-e-Jahān.

Nothing is known about Sahāchand. Probably he was a local official or an influential person.—D.D.K.

81. Iyer, S. Subramonia :—*Two Brahmi Inscriptions from Mathura.*

EI, XL, Pt. 1, 1973 (1986), pp. 19-22.

The subjoined two inscriptions edited below were discovered while digging the foundations of a new housing colony at Govindnagar, a suburb of Mathura and are now deposited in the State Archaeological Museum, Mathura.

1. *Inscription of the year 115* : This inscription is engraved on the pedestal of a standing image of Buddha. There are in all three lines of writing. The characters belong to the Brahmi alphabet as used in the inscriptions of the Gupta period e.g. Kasia Image Inscription and inscription of Nṛpamitra from Mathura. The language of the epigraph is Sanskrit influenced by Prakrit. The inscription is in prose. It records that on the date given above, an image of Śākyamuni was installed by a mendicant by name Saṃghavarma. This image was set up by Dinna master sculptor of the Mathura school, who flourished during the age of the Imperial Guptas. He figures in the two inscriptions from Kasia and the inscription of Nṛpamitra from Mathura.

2. *Inscription of the year 121* : This inscription is incised on the pedestal of a broken image. It consists of four lines. The characters are the same as in inscription No. 1 of particular palaeographical interest is the occurrence of two forms of v. one of the triangular type found generally in the inscriptions of the Kuṣāṇa and Gupta periods and the second one with a pot-like bottom which is seen generally in the inscriptions. The language is also the same as in No. 1 above. The inscription commences with the auspicious *Siddham*, then states that on the date given above, in the monastery called Virādatta-vihāra an image of Śākyamuni was installed by Jīvā, the daughter of Bhadrasiṃha for the merit of her parents as well as all sentient beings.—D.D.K.

- 82 Iyer, S. Subramonia :—*Pasid Plates of Prithvideva II, Year 893.*

EI, XL, Pt. 2, 1973 (1986), pp. 77-80.

A set of copper plates belonging to Ratnadēva III, year 934 was discovered by a farmer in his field in the village Paśid, in Raipur District in M.P. These are now deposited in M.G.M. Museum, Raipur. The characters are Nāgarī and they resemble those of the Bilaigarh plates of the same king, year 896. The language of the charter is Sanskrit and the inscription is meterically composed throughout having 25 verses. The inscription begins with the auspicious *Siddham* and the invocation of Brahman. Then follows the usual genealogy of the king upto Ratnadeva II. This is followed by the pedigree of a great scholar named Pārāsara whose grand father, Gaṅgādhara of Bhāradvāja-kula was a renowned Pandit of Vedas and Smṛtis, who could destroy all the calamities to a king. This Pārāsara is evidently identical with his namesake whose son by name Nāmadēva figures as one of the donees in the Amōdā plates of Jājalladēva II, year 919. It is interesting to observe here that in the Bilaigarh plates of Prithvideva II year 896, the donee Dēhūka is described as having-mastered the śākambhari-vidyā from whom Brahmadēva learnt it and using which he obtained an easy victory over his adversaries. The inscription further records the donation of a village by name Dugara situated in Sāmanta-paṭṭi to the Brāhmaṇa Pārāsara on the occasion of the solar eclipse. The charter is dated in the year 893, probably of the Kalachurī era, Kārttika śu 8, Thursday which corresponds to 1141 A.D. October 9. There are some scribes also mentioned in the plates. The grant village Dugara cannot however be identified. Sāmanta paṭṭi, which seems to survive in the modern name of Mahāsamund, the headquarters of the Tehsil of the same in Raipur District in Madhya Pradesh. The Gurgi stone pillar inscription of Kōkalladēva II refers to a village Sāmanta-paṭṭi whose identity with sāmanta, the possible headquarters of Sāmanta-paṭṭi division is not however clear.—D.D.K.

83. Iyer, S. Subramonia :—*Panguraria Brahmi Inscription.*

EI, XL, Pt. 3, 1973 (1936), pp. 119-120.

A stone umbrella was discovered in the course of excavations very near the rock on which the Aśoka edict is engraved at Pāngurāria in the Budani Tehsil in Sehore District in Madhya Pradesh. The characters on the inscription belong to the Brahmi alphabet of the second century B.C. The language of the epigraph is Prakrit. The inscription is in prose. It records that it (i.e. the *chh. tri* on which the present epigraph is engraved) is the gift of *bichhunī* Saṃgharakhitā. The parasol thus gifted was caused to be made by Pausā (Pushya),

Dharmarakṣitā and Arnantī, the female pupils of Koramikā (a Buddhist nun). Such names have been found in two inscriptions found at Sāñchi. While in the one Saṃgharakhita is described as Koramikā, in the other Dhamarakhitā is stated to be the female pupil of Koramikā. These two inscriptions on palaeographical grounds have been assigned to a period between the 3rd century B.C. and the first half of the 2nd century B.C. It is quite probable that Koramikā figuring in the present epigraph may be identical with her namesake appearing in the Sāñchi inscription. It is also not improbable to believe that Dhamarakhitā of the Sāñchi inscription may also be identical with her namesake occurring in the present epigraph —D.D.K.

84. Jain, B. C. & Trivedi, C.B. :—*Thūbaun Inscription of Harirajadeva* V.S. 1055.

EI, XL, Pt. 3, 1973 (1986), pp. 105-108

Thūbaun is a small village on the bank of the river Orr, near Chanderi in the Guna District of Madhya Pradesh. It is well-known as a pilgrimage centre of the Jains. This inscription was found buried under the debris of a building. The inscription is incised on buff colour sandstone slab which is banded by floral design. The record consists of 14 lines and the average size of the letters is 2 cm. The characters are Nāgarī of the 10th century A.D. and resemble those of the Bharat Kala Bhavan plate of Harirāja, dated V.S. 1040. The whole record is metrically composed 18 verses in Sanskrit. The date of the inscription is mentioned at the end as V.S. 1055 which may correspond to A.D. 998-99. The *praśasti* was composed by the Brāhmaṇa Āhila who was the son of Aśāditya the best among the knowers of the pñcharātra school. The main object of the inscription is to record the construction of the temple of Janārdana-Vāsudēva by Kēśava the son of Moṭṭana and Māhata, the grandson of Jayasvāmin of the Garga family. The temple was built during the regime of the famous king Hariṇjadēva of the Pratihāra-kula, who had as his subordinates, kings who were equal to Śrī-Harṣa and Dhaṅga.

Two other inscriptions of the Pratihāras have been discussed in this paper.—D.D.K.

85. Jain, Usha :—*Katni Plates of Jayanatha, Year 182.*

EI, XL, Pt. 3, 1973 (1985), pp. 95-100.

Three copper plates were found near Uchahara in Satna district about 40 years ago. These plates are now in the Rani Durgavati Museum, Jabalpur. These were originally held together by a copper-ring, passing through a round hole about 1 cm. in the middle of the top of the plates. The total weight of the plates is

1825 gm. and are inscribed on one side only. There are in all 39 lines of writing on the three plates. It is a good record for preservation. The characters belong to the northern class of alphabets of the 6th century A.D. They resemble the other charters of the Uchchakalpa dynasty and those of the Parivrājaka Mahārājas. The language is Sanskrit and except the benedictive and imprecatory verses quoted in lines 26-33, the whole composition is in prose. The charter was issued from Uchchakalpa by Mahārāja Jayanātha, son of Mahārāja Vyāghra in the year 182 of an unspecified era. It is addressed to the brāhmanas, artisans and the inhabitants of Kalabhikuṇḍaka and states that sixty shares of that place were granted to 25 persons of the four castes. A list of the donees has been indicated. The charter was written by Manōratha, the minister of foreign affairs. Mahārāja Jayanātha and his son Śarvanātha belonged to the dynasty which was ruling in the Baghelakhnāda area with its headquarters at Uchchakalpa (modern Uchchahara, a Railway station on K. tni-Allahabad line of Central Railway). The year 182 corresponds to 501-02 A.D.

The granted village of Kalabhikuṇḍaka has not been identified. D.D.K.

86. K.V. Ramesh & Murthy, S.S. Ramachandra :—*Two Early Telugu Chola Inscriptions from Bādinēnipalle.*

EI, XXXIX, Pt. 4, 1971 (1985), pp. 135-138.

Two inscriptions, designed here, are found engraved on two stone slabs set up at the rear entrance to the Rāmasvāmin temple at Bādinēnipalle, Cumbum taluk, Kurnool district, Andhra Pradesh. These are in Telugu language and the early Telugu Kannḍa characters of the 8th century A.D.

Of these, one the undated record, of the time of Bikramahāditya-rāju of solar race had given land. The donor belonged to Telugu-Chōḷa family.

The other inscription is that of one Bikkurāju, the ruling Telugu Chōḷa chief. He had made a grant of land on account of a solar eclipse.—S.P.S.

87. K.V. Ramesh & Murthy, S.S. Ramchandra :—*Three Telugu Inscriptions from Pulivendla Taluk.*

EI, XXXIV, Pt. 5, 1972 (1985), pp. 157-162.

The three inscriptions edited in the present paper are in early

Telugu characters and their language is also Telugu. All of them are assignable to the 9th-10th century A.D. The first inscription mentions Davaḷeyarāju as the ruling chieftain and records the grant of a piece of land to a donee whose name is not clear in the inscription. According to authors this chieftain is identical with Dhavaḷeyarasa of Bāṇa family whose inscriptions are already known from Andhra Pradesh.

The second inscription was found engraved on two fragments of a broken pillar set up at two different places inside a village of Cuddapah District of Andhra Pradesh. It refers to the reign of Aggapa who is endowed with the Bāṇa *praśasti* records, the grant of a piece of land. The Bāṇa ruler Aggapa is known to us from two other inscriptions. It is likely that he belonged to the same ruling house of Dhavaḷeyarasa.

The third inscription records that a land was granted to Vamāṇaya by Aggaḷaya on the former's death in a battle in the village. Though Aggaḷaya does not receive any titles, on palaeographic similarities he may be identified with Aggapa of Bāṇa family. B.K.

88. K.V. Ramesh : — *Bilpank Inscription of Chaulukya Jayasimha Siddharāja, Vikrama 1198.*

EI, XL, Pt. 1, 1973 (1986), pp. 23-30.

The above noted inscription was copied by the author at Bilpāṅk, Ratlam Tahsil and District, Madhya Pradesh. It was engraved on a slab in a wall outside the Bhōlénātha temple. The text, which is in Sanskrit language, is written in Nāgarī characters. The entire record is in verse, consisting of 30 stanzas, all of them serially numbered. The inscription is dated Vikram Samvat 1198, Āśāḍha śudi I (corresponding to 7th June, 1141 A.D.).

The object of the inscription is to record the construction of a new temple of Virūpākṣa by the Chālukya ruler Jayasimha-Siddharāja who is stated therein to have come across (the image of) the deity, lodged in the ruined temple, in the course of his benevolent inspection of the Mālava country which he had conquered by the might of his arms. Jayasimha is known to have been a great builder. The present name of the village Bilpāṅk is a corruption of the deity's name Virūpākṣa. The entire text has been elaborately discussed. D.D.K.

89. K.V. Ramesh : *Vala (or Vada) Inscription of Suketuvarman, Śaka 322.*

EI, XL, Pt. 2, 1973 (1986), pp. 51-54.

The above noted inscription, edited for the first time, is engraved

on an irregularly shaped stone slab now preserved in the Prince of Wales Museum, Bombay. According to the Annual Report on Indian Epigraphy for the year 1950-51 it was stated that the inscribed slab was originally from Vala in Saurashtra. It was further stated that the epigraph belongs to the king Dharmamahārāja Sukétuvarman and that it is written in Sanskrit language and Southern alphabet. The statement that Vala, the findspot of the inscription under study, is located in Saurashtra is itself wrong. In the Museum of the Bombay Branch of the Royal Asiatic Society, there is an inscribed stone said to have come from Vāḍa. The inscription is in eleven lines written in Dévanāgarī letters, which appear from their form to be of the fifth or sixth century A.D. In the first lines appears the name of king Maurya Suketuvarman and in the second Koteshvar was established by Simhadatta son of Kumāradatta. It may be safely concluded from the above that the ruined temple of Khaṇḍeśvara at Vāḍa was the ancient temple of Kōṭīśvara from whose ruins the epigraph under discussion must have been discovered. The text is engraved in a script which may be called the southern variety of central Indian Box-headed characters. The epigraph is dated in the śaka year 322 corresponding to 400 A.D. The language employed is Sanskrit, having a verse in *Āryā* and the rest of the text is in prose. The date of the inscription is quoted in lines 8-11 as the tenth *nāḍikā* in the night of full-moon day (*purnamāsī*) of Vaiśākha year 322 (24th April, 400 A.D.).

The object of the inscription is to record the installation of the deity Kōṭīśvara by Simhadatta, the son of Ānaṅkiparadatta and to register some grants to the deity by Iśaprakki, the *Vall bha Talavara* of Mayura-Dharmamahārāja Sukétuvarman of the Bhōjas. The inscription is of considerable importance for the early history of Koṅkana region. The geographical names mentioned in the inscription have been discussed indicating their present names.—D.D.K.

90. K.V. Ramesh & Katti, M.N. : *Pudur Inscription of Pallavarāsa*.

EI, XL, Pt. 2, 1973 (1986), pp. 81-86.

The above noted inscription was found lying on the roadside of the village Pūḍur, Gadwal Taluk, Mahbubnagar District of Mysore. The frontside of the slab contains an inscription of the reign of Western Chālukya Vikramāditya VI. The inscription under study consists of 75 lines in all, the left face having 38 lines and the right one 37 lines. The characters and language of inscription are Kannada. The entire text is in verse. The palaeographical and orthographical features do not call for any special remarks. The front face of the slab, belongs to the reign of Tribhuvanamalla (Vikramāditya VI) and is dated in his 12th regnal year, corresponding to 1087 A.D. Another

inscription of the same emperor and bearing the same date, has been found in the same village. The contents of the present record start with Pallava-bhūpa as the moon in the firmament of the Chālukya lineage. The inscription is important in that it brings to light a hitherto unknown ruling family in the Gadwal region. The genealogy of this family given in verses 2-7 can be tabulated as follows: Derchcharāja, Barmma, Māndhāta, Pallava I, Polla=Ammākabbe, Pallava II=Dékabbarasi, Gōvindara=Kétalambarasi, Pallava III (Hallavarasa). Our inscription belongs to the reign of Pallava III of the above genealogical tree. Though the names Pallava and Hallavarasa remind us of the dynastic name Pallava and though the other name of Hallavarasa, viz., Pōttarasa is reminiscent of the well-known variant Pōttarair in vogue among the Pallavas of Kāñchi, it is not known if this chief was really of Pallava extraction. On the other hand, the internal evidence in the three Pādūr inscriptions indicate their connection with the Chālukya family. The family of the Pallava-bhūpa followed the Jaina faith and they had built some Jaina temples. Munificence of these kings has been discussed in this paper.—D.D.K.

91. Katare, Sant Lal :—*A Note on the Bhāgilā Coins.*

JNSI, XLIV, Pts. 1-2, 1982, pp. 29-36

In a note published in Numismatic Digest Alaka Tiwari proposes to correct S.L. Katare's reading of the legend, Bhāgilāya on some coins published by him some three decades ago. She does not agree with his identification of Bhāgilā as a city and identifies her Bhāgilā with a queen. She does not agree with the date proposed by Katare for these coins. Katare has presented a list of coins belonging to some kings and also cities and contradicted the objections raised by the critics. These coins belong to first second century B.C.—D.D.K.

92. Katti, Madhav N. :—*Dhundsī Inscription of Krishna III.*

EI, XXXIX, Pt. 5, 1972 (1985), pp. 171-174.

The inscription was discovered in the village Dhundśī of Dharwar district. It is engraved on a herostone in Kannada language and characters of the 10th century. It refers to the reign of Krishnarāja who can be identified with Rāṣṭrakūṭa Krishna III. The inscription states that while Krishnarāja was the paramount ruler of the earth, his feudatory Kaliviṭṭara was governing the Banavāsī province. According to the inscription Kamalaśīla lost his life in the raid on the village Dhundśī and a stone was set up in memory of the deceased by his wife.—B.K.

93. Khan, Ashfaq Ahmad : —*Glimpses of Coin Cabinet in the State Museum, Lucknow.*

BMA, XXXIX-XXX, 1982, pp. 83-87.

The paper discusses the various coins punch-marked, Indo-Greeks, Kuṣāṇas Guptas, a silver rare issue of Harṣavardhana gold coin of Bhoja deva of Kannauj. The latter coin depicts a boar on the obverse and a calf suckling the cow with legend *Śrī Varāha*. Besides it also deals with Mughal and other coins in its survey. S.P.S.

94. Krishnan, K.G. : *Two Hero-Stone Inscriptions from Irulappatti.*
EI, XXXIX, Pt. 6, 1972 (1985), pp. 211-214.

Two inscriptions edited in the present paper are engraved on two hero-stones in a temple site of the village Irulappatti in Dharmapuri district of Tamilnadu. The first inscription is engraved to the left of the two sculptures of the two heroes. It records that it is the stone set up in memory of Viṇṇapér-énadi who ruled over Vijayamangalam. Another short inscription engraved on the same slab between the two sculptures states that this is the stone set up in memory of Koṇṇandai Kōḍaṇ, the servant of the above mentioned ruler. Thus the sculptures represent two heroes, the left being that of the master and the right one being that of his servant.

The inscriptions are in Tamil language and may be assigned to fifth century A.D. B.K.

95. Krishnan, K.G. : *Inscription of Somasi Tirumaran.*
EI, XL, Pt. I, 1973 (1986), pp. 1-3.

An inscription engraved on a hero-stone was found from Kōṭṭaiyūr Taluk in North Arcot District, Tamil Nadu, a place locally called Chiraimittar-kōyil. Its special name being Vēḍiyappaṇ temple. The stone bears a sculpture of a hero standing in a defending pose below which is the inscription. The inscription is in Tamil language and Vaṭṭeḷuttu characters of about the latter half of the fifth century. The record agrees in palaeography in most respects with inscription (B) of Viṇṇavarman from Irulappatti published above.

The inscription records the death of Kudava-Śattaṇ, a servant of Malai-adi-araiṣar when a person called Toldēvar burnt the place perupuliūr in Mikoṇṇanāḍu. Kudava-Śattaṇ is described as the Sévagaṇ (Skt. *sevaka*) of Ma'ai-adi-araisar (Skt. *Malayādhirāja*) who is apparently a local ruler of considerable status, whose identity could not be established.

The inscription is dated in the 21-st regnal year of a king named Śemāśi Tirumā (raṇ). If this name proves to be correct, this will provide an instance of the earliest use of Māraṇ in Epigraphy. This is well known to be a cognomen borne by the Pāṇḍya kings alternately.

Some of geographical names mentioned in the record have been identified. This inscription is engraved in Kōṭṭaiyūr which is outside the area under Mikoṇrai-nāḍu. Kōṭṭaiyūr is less than 5 kilometres, east from the river Poṇṇaiyār which might have formed the natural boundary of this Nāḍu on the east. It is possible that the hero of the record might have belonged to kōṭṭaiyūr which, along with this nāḍu was probably under the rule of Malaiyadiaraiśar, his master —D.D.K.

96. Krishnan, K. G. : — *Sanikkavadi Inscription of Rashtrakuta Krishna III.*

EI, XL, Pt. 2, 1973 (1986), pp. 47-50.

The above noted epigraph is in Tamil verse in Tamil characters of the tenth century except the benedictory expression *Svasti Śrī* written in Grantha characters of the same period at the beginning of the record. The inscription is dated in the 25th regnal year (953-64 A.D.) of Krishna III. It records the construction of a hall as if to be compared with the mansions of Manu, Maya and Viśvakarmā, at Chaḷukkipāḍi.

The inscription begins with an auspicious expression *Tirumogaḷ muy ṇṅ* similar to the *praśastis* of the Chōḷas from the times of Rājārāja I. Since the entire inscription is in verse, it can not be called a *meṅkkīrtti* or *praśasti*. It indicates different titles of a king named Krishna III. of the Rāṣṭrakūṭa family and his conquest of Kāñchi and Tañjāvur. The record then introduces the son of Nūḷamba chief Nūḷambaṇ Aṇṇigaṇ describing the latter as pallavar-Kōmān, pallav-ābharāṇaṇ and Kāñci-bhujaṇṇaṇ of (possessing) shoulders strong and high as the mountain. Aṇṇiga was the adversary of the Rāṣṭrakūṭa monarch Krishna III. The inscription records the construction of an *ambalam*, i.e., a hall replete with artistic atmosphere. The hall is stated to be a high mansion reaching the skies as if constructed by Viśvakarmā etc. the celebrated celestial architects. It was built in a village named Chaḷukkipāḍi called Kaḍigai-maṅgalam, its Tamil rendering being *ghaṭikā*, a centre of learning for which the construction of a hall would be more appropriate. At present the name of that place is Sanikkavāḍi. D.D.K.

97. Krishnan, K.G. : *Inscription from Arachchalur.*

El, XL, Pt. 3, 1973 (1986), pp 91-94.

A cavern in the Nāgamalai range of hills about two kilometres from the village of Arachchalūr in Erode Taluk in Coimbatore District, Tamil Nadu has yielded three inscriptions engraved on the beds inside it. They are edited here on account of their unique importance for Tamil palaeography and cultural history. The main inscription is engraved on a fairly complete bed and the other two are engraved on the beds on either side of it, a little away.

The language of the inscription is Tamil and the characters are Tamil script of the 3rd century A.D. The palaeography of the record is very interesting and some orthographical peculiarities have been discussed in this paper. Evidently the script in use during the period of this inscription had developed very well registering important changes in respect of the letter e, t, ṇ not noticed earlier thus justifying the naming of the script as Tamil. The inscription has been read differently by three scholars Tévan Chāttan is described as malaiya-vaṇṇakkaṇ which is understood as a painter from the hill. Vaṇṇakkaṇ occurs also as the epithet of many a poet belonging to the age of the Sangam classics covering a period upto the times of the present record. The meaning of the word vaṇṇakkaṇ and some other words also have not been settled so far. — D.D.K.

98. Kundu, Pulak :—*Indian Deities on Bactrian and Indo-Greek Coins.*

JNSI, XLIV, Pts. 1-2, 1982, pp. 130-135.

See Under Sec. VII.

99. Lahiri, B. :—*The Gupta-Type Coins of Early Medieval Period.*

JNSI, XLIV, Pts. 1-2, 1982, pp. 155-170.

In his monograph entitled "Early Medieval Coin-Types of Northern India", Lallanji Gopal has classified early medieval coins of Northern India but he has overlooked a large number of gold and silver coins of Eastern and Central India, types of which were directly derived from the Gupta models. The silver coins of Guptas were copied by the Hūṇas, the Puṣyabhūtas, the Maukharis, the Valabhis and some unknown princies who ruled as the successors of the Guptas in their respective regions. The history of Bengal after Vinayaguta, the last Gupta king of Bengal, is quite obscure. The two prominent

divisions emerged in Bengal, viz. Gauḍa and Vaṅga. The first independent kingdom that arose in Bengal was Vaṅga-Samatata, comprising originally Eastern and Southern Bengal and some Southern part of West Bengal.

Three independent rulers of this kingdom viz. Gopachandra, Dharmāditya and Samāchāradeva, are known from the Faridpur copper-plate inscriptions who ruled between 525 and 575 A.D. The first independent king of Gauḍa was Śaśāṅka, who flourished early in the 7th century A.D. and another famous king was Jayanāga (550 A.D.). Three of the above mentioned rulers of Bengal are also known to have issued different types of coins which have been discussed in this article. D.D.K.

100. Lariviere, R.W. :— *Coins in the Nāradaśmṛti's Chapter on Theft.*

JNSI, XLIV, Pts. 1-2, 1982, pp. 108-113.

See Under Sec. XIV.

101. Malandra, Geri Hockfield :— *The Date of the Ajantā Cave 27 Inscription.*

WZKS, XXVI, 1982, pp. 37-46.

Mahārāṣṭra was under the Chālukya-sway during the seventh century A.D. Records of the political situation of this period are found in the travelogue of Chinese pilgrim Hiüentsang, and in Chālukyan inscriptions found in the westernmost districts of Mahārāṣṭra. No inscriptions of Chālukyan feudatories have been found further east than Nāsik District. No records for the seventh century have been found from Nāsik east to Vidarbha. However, a controversial inscription, located at Ajantā, provides important evidence of political developments in this region during the period when the Chālukyas were supposed to have ruled Mahārāṣṭra.

This inscription was discovered in 1936 and is referred to here as the cave 27 inscription. The author's interpretation of this inscription is based on the estampage edited by B. Chhabra in Ajantā, Vol. IV. The condition of this inscription is poor as the language and script present severe problems of their own. Of the thirteen lines of the continuous text, the first six are in Sanskrit, while the remaining appear to be in Mahārāṣṭrī Prākṛita. No single line can be read in its entirety. However Chhabra has ascribed this inscription to the eighth or early ninth century. Other scholars, on the basis of Chhabra's palaeographic analysis of the Ajantā Cave 27 inscription

have placed the inscription as early as fourth century A.D., in the early sixth century, or as late as the eight to ninth centuries. Mirashi considers it to be of late 7th century. Venkataramayya's reconstruction of the history of Nannarāja's family places it in Nannarāja's reign in the period from 680 A.D. The author of this paper says that this inscription should be assigned to the last quarter of the seventh century A.D.—D.D.K.

102. Mangalam, S.J. :—*Śibi Coins in the Deccan College Archaeological Museum.*

JNSI, XLIV, Pts. 1-2, 1982, pp. 24-28.

Nineteen coins of the Śibi republic collected during recent exploration in Rajasthan are now preserved in Department of Archaeology, Deccan College, Pune. The coins are very useful for research scholars and numismatists.

Some common devices on the Śibi coins are *swāstika* attached with 'taurine' symbols on its four ends or 'cross with taurine' symbols in all the four angles, a tree, generally sprouting from a circle, a semi-circular legend on the obverse, and six-arched hill symbol which in some cases is surmounted by ornamental *nandipada* and below the hill a symbol of river on the reverse. Similarly a complete description of all the coins has been illustrated seriatim. No date has been ascertained for these coins. — D.D.K.

103. Mukhopadhyay, Chhanda : *Goddess Gaṅgā on Gupta Coins.*

JNSI, XLIV, Pts. 1-2, 1982, pp. 148-150.

The Gupta period, called the Golden Age of India, brought about the revival of Brāhmanical religion and culture in a grand scale. Beautiful sculptures of Brāhmanical divinities occur on various plastic materials. Gupta gold coins bear on their reverse various deities, including the goddess Gaṅgā, in her anthropomorphic form. Samudragupta and Kumargupta I, issued some gold coin-types which bear on their reverse goddess who is definitely identifiable as Gaṅgā. Different poses of Gaṅgā, appear not only on the coins of the Gupta monarchs but also on a few sculptures of the Gupta and later periods. Some of the well-known sculptures which depict Gaṅgā come from Besnagar, Bhumāra, Gurgi, Kauśāmbī and Khajurāho. — D.D.K.

104. Murthy, A.V.N.:—*Gods and Goddesses on the Coins of Karnataka.*

JNSI, XLIV, Pts. 1-2, 1982, pp. 171-179.

The earliest coins that were in circulation in Karnataka were the

punch-marked coins. Excavations at Banavāsī and Vadagaon had the coins of the same type. It is only the Chālukyas Bādāmi that we come across deities being represented of their coins. Chālukyas of Kalyāṇa and the Hoysaḷas had built a large number of Śiva temples, but their coins do not contain this god at all. The earliest to portray Śiva on the coins was the Vijayanagara king Harihara II. Though he was a Śaiva, he patronised Vaiṣṇavism too. He had Śiva and Pārvatī on his gold coins. King Devarāya I also followed him and their successors also copied the same design. Viṣṇu and Lakṣmī also appear on the gold *Varāhas* and half *Varāhas* of Vijayanagara kings Devarāya I, Harihara II, Sadāśivarāya and other kings of the Vijayanagara dynasty.

Subsequently there seems to be a mushroom growth of different deities on the coins of Karnataka kings and a kaleidoscopic change is apparent on the coins of later kings. Lakṣmī and Narasimha Venkaṭeśvara, Kṛṣṇa, Brahmā and Sarasvatī, Rāma, Durgā, Kārttikeya, Garuḍa, Hanumān and other deities have been found on the coins issued by the Karnataka kings.—D.D.K.

105. Murthy, S.S. Ramachandra :—*Two Copper-Plate Charters of Eastern Chālukya Viṣṇuvardhana V.*

EI, XL, Pt. I, 1973 (1986), pp. 37-46.

A set of two copper-plate charters had been unearthed along with another set while digging for *pāṭimannu* in the village Peravali in Guntur district. They had been obtained from the finder for depositing in the Madras Museums. These are noted as A (Peravali Plates) and B (Gōḍāvarī Plates) for the sake of convenience :—

A. Peravali Plates :

This set contains five plates of which only four are engraved. The imprecatory portion of the text is in Sanskrit verse, while the language of the rest of the record is Sanskrit prose. The characters belong to the Southern class usually met within the Eastern Chālukyan grants of the middle of the 9th century and can be compared with these of the Cheruvu—Mādhavaram plates and the Ahadanakaram plates of Viṣṇuvardhana V. The object of the charter is to record the royal grant of the village Reṇḍuballī to Bhavaśarmma, on the occasion of a lunar eclipse for the welfare of a king Viṣṇuvardhana (847-49 A.D.) The geographical names have been discussed with their present names.

B. Gödāvarī Plates :

The actual findspot of this set is not known except that they were discovered in the Gödāvarī District, Andhra Pradesh. The language of the charter is Sanskrit prose, with the exception of the imprecatory verses. The characters of these plates also belong to the middle of the 9th century. The object of this set is to record the royal grant of land, 12 *Khandikas* in extent, in the village Permmañchili to a Brāhmaṇa Agniśarmma, a resident of the village Poḍegu, on the occasion of a lunar eclipse by king Viṣṇuvardhana. The boundary of the gifted land has been indicated. The geographical names given in the record have been discussed with their present names but some of the villages are not found on the modern map.—D.D.K.

106. Prasad, P. :—*Jhansi, Inscription of Viravarma, V.S. 1318.*

EI, XL, Pt. 2, 1973 (1986), pp. 87-88.

An unpublished stone inscription was found on the wall of the Jhansi fort. It is now in the State Museum, Lucknow. It is engraved on a basalt slab. The language of the inscription is Sanskrit (corrupt) mixed with local dialect. It consists of twenty lines. It is dated Samvat year 1318 Śrāvaṇa 2, Wednesday which correspond to 15th June, 1261 A.D. The inscription introduces Rājā Virabrahma of the Candravamśa who had destroyed his powerful enemies. The object of the inscription is to record that *rāṇaka* Abhayadēva, who belonged to the Yādava family, granted the village Sakēla to Sulhaṇa Bhaṇḍāri, son of Sadhēka. At the end the inscription lays down an imprecation that the mother of the person who confiscates the said village will be seized and ravished by an ass. Rājā Virabrahma has been identified with Rājā Viravarma of Chandēlla dynasty. The present inscription is of some interest in that *rāṇaka* Abhayadēva in making the grant sought no permission from his suzerain, Viravarma though the later has apparently confirmed the grant through the present inscription. It shows that the *rāṇaka* enjoyed powers of a subordinate ruler in his principality. Presumably the title of *rāṇaka* was not so prominent among the Chandēllas as in other dynasties, e.g. the Gāhaḍavālas and Paramāras where the elevated position of a chief feudatory is established by the inscription, the earliest of which belongs to the 11th and 12th centuries. The Chandēlla king Viravarma ruled over a part of Jhansi district. Viravarma ruled from 1254 to 1286 A.D. uptill now nine inscriptions have been ascribed to his reign. The Jhansi inscription being dated V.S. 1318 (1261 A.D.) falls conveniently within his reign. The village Sakēla has not been identified so far.—D.D.K.

107. Rao, V.P.S. :—*On a Rare Silver Tetra-Drachm of Vonunos.*

JNSI, XLIV, Pts. 1-2, 1982, pp. 37-38.

See Under Sec. VI.

108. Sampath, M.D. & Subrahmanyam, V.S. :—*Alampur Inscription of Vikramāditya.*

EI, XL, Pt. 1, 1973 (1986), pp. 31-32.

The inscription edited here is engraved on a pillar in the maṇḍapa in front of the central shrine in the Arka Brahmeśvara temple, one of the *Nava Brahma* temples in the village. The inscription is in Sanskrit language and is engraved in Telugu-Kannada characters palaeographically assignable to the 7th century A.D., during the early years of the reign of Vikramāditya I. An inscription from Rāmapuram in Alampur Taluk has been assigned on palaeographical grounds to this king. The orthographical peculiarities also have been discussed.

The object of the inscription is to record the installation of a *liṅga* in a temple of Mahādeva by the queen of Vikramāditya and registers the grant of fifty *nivarttanas* of land to the mahā-brāhmaṇa Pishti-Śarmman of Bhāradvāja gotra and residing at Vaḍḍamāpi. It belongs to the reign of Vikramāditya who is known to have borne the title *Anivārīta* meaning "the unopposed". The king to whose reign the record belongs, though not endowed with any of the titles of Chālukyas of Bādāmi may be identified with Vikramāditya I (655-81 A.D.). The village Vaḍḍamāpi mentioned in the record may be identified with Vaddamānu in Nandikotkur Taluk of Kurnool District.—D.D.K.

109. Sankaranarayanan, S. :—*Two Copper-plate Charters of Chālukya Bhīma I from Vinnakoṭa.*

EI, XXXIX, Pt. 3, 1971 (1985), pp. 81-104.

These copper plates of the time of Chālukya king Bhīma I were discovered in the village Vinnakoṭa, Gudivada Taluk, Krishna District, Andhra Pradesh.

The set-I, which has fine copper plates with 91 lined epigraph was secured by a seal. It is divided into three parts : Part-I traces the royal genealogy down to Chālukya Bhīma-I and refers to the latter's reign; Part-II describes the merchant and register the king's grant of a

village to him, and Part-III records the merchant's gift to a number of brāhmaṇas.

The second set of copper plates also discusses the achievements of Bhīma-I in its first part. Second part introduces a family of merchants community of Oreṃūru. Polayana, the grandson of Divākara built a Śiva temple on the bank of Gaṅgā. The king gave him a village Kākamrāmu for donating the same to brāhmaṇas as an *agrahāra*. It is addressed to the concerned officers. The village was distributed by Polayana to a number of Brāhmaṇas mentioned alongwith their *gotras* and shares. One fine beneficiaries was a goldsmith who was given a share in the land together with *akkasāla* (a mint).—S.P.S.

110. Sankaranarayanan, S. & Jain, Balachandra :—*Four Inscriptions of Śivagupta Balarjuna from Sirpur.*

EI, XXXIX, Pt. 5, 1972 (1985), pp. 149-156.

It provides for the first time four inscriptions which have been found from Sirpur in Raipur district of M.P. All these inscriptions are fragmentary written in Siddhamātrikā characters and are assignable to c. 600 A.D. Inscription A mentions that during the reign of king Bālārjuna a person named Ambuloka offered garlands to god Śiva. The donor created some trust by granting land or money, and entrusted the same to the garland makers of Śrīpura. According to authors, the king Bālārjuna is identical with Śivagupta of the Pāṇḍava family ruling over the South Kōsala country in about 600 A.D. Two other inscriptions, B and C, also belong to the same king. Both the inscriptions contain one line each and record two separate grants by the king to Buddhist monasteries. The fourth inscription D is badly mutilated and record is very fragmentary. The extant text contains no name of any king. It mentions a *maṭha* or temple and indicates that something was built or set up in that place. Probably this inscription also belonged to the same king. —B.K.

111. Sankaranarayanan, S. :—*Vadgaon-Mādhavpur Memorial Pillar Inscription of Somayasas, (Day) 10082.*

EI, XXXIX, Pt. 6, 1972 (1985), pp. 183-188.

The present paper provides the decipherment of a pillar inscription which was discovered in 1942 and is now housed in the Museum of Kannada Research Institute, Dharwar. The characters of the epigraph belong to the Western Indian variety of Brāhmī alphabet and may be assigned to the second century A.D. The unique feature of

this inscription is that a few lines of this inscription are written from the right to left as in the Kharoshthī script. The rest of the lines are engraved in the usual left to right direction.

The object of the epigraph is to commemorate the death of an individual, namely Somayaśasa by a group of his relatives. He was a Brāhmaṇa scholar of the Kāṭhaśākhā who hailed from Saket and performed eight sacrifices. According to author, the present record is dated in the Śaka era in the earliest of the southern records, known so far, to be dated in this era. It also provides a clue to decide the much disputed problem of the Sātavāhana period. B.K.

112. Sastry, P.V. Parabrahm :—*Anumakoṇḍa Inscription of Kākati Rudradēva—A Review.*

JAHRS, XXXVI, Pt. 1, 1975-76, pp. 1-23.

This review of the thousand pillar temple inscription of Kākati Rudradēva datable to 19th Jan., A.D. 1163 leads the author to the following conclusions :—

1. Prōla II proclaims his loyalty in the titles *pati-hitacharita*, *vinaya vibhūṣaṇa* and *mahāmaṇḍaleśvara*. But no rightful claimant to the Chālukya throne came forward.
2. After waiting for a long period, instead of submitting himself to the usurper Bijjal, he proclaimed independence.
3. Either Prōla II or Rudra never took part directly or otherwise in overthrowing the Chālukyas.
4. All the victories mentioned in the record took place in the Teliṅgāṇa region only.
5. Other enemies, whom Prōla II and Rudra are said to have defeated, although mutually related in some cases, were attacked on different events. Prōla's achievements are datable to the thirties, whereas those of Rudra's are datable the fifties of twelfth century A.D. These conclusions are based on epigraphic evidences discussed in this review.—M.R.G.

113. Sharma, M.J. :—*Mutgi Inscription of Kannara, Śaka 886.*

EI, XL, Pt. 1, 1973 (1986), pp. 33-36.

An inscription dated Śaka 886, Raktākshi, Māgha Śu. I, Friday (corresponding to 6th January, 965 A.D.), was copied by the author

at Mutgi in the Bagewāḍi Taluk of Bijapur District, Karnataka, in May 1976. The language is Kannada. The inscription states that Kannaradēva conferred the rulership of Taḷḍavāḍi one thousand on Tailaparasa. The latter is stated to have bestowed the office of nālgāmuṇḍu on one Rāchanayya. The object of the record is to register the grant of land and some gardens to the temple of a god. The temple is stated to have been caused to be constructed probably by Tailaparasa himself.

Kannaradēva to whose reign the inscription belongs, is none other than Krishna III of the Rāṣṭrakūṭa family and Tailaparasa, or Tailapa who is mentioned as a subordinate, is Taila II of the Western Chāḷukya dynasty who later, in Śaka 896 (=A.D. 973—74), overthrew the Rāṣṭrakūṭas and established his sway over his ancestral domains. The inscription is important historically for it reveals the actual conferment of the Taḷḍavāḍi one thousand division on Tailaparasa (Taila II). Two more inscriptions discovered recently and the geographical names mentioned in the inscription have been discussed indicating their present names.—D.D K.

114. Sharma, Ram :—*Kundeswar Copper Plate Grant of Chandella Paramardideva, Vikrama 1255.*

EI, XL, Pt. 3, 1973 (1986), pp. 127-132.

Three copper plates were available to the editor of this paper from the local museum Kuṇḍēśvara (M.P.). One of them belongs to Chandēlla Vidyādhara and the other two making up one record is edited here. There are 33 lines in the plates. The writing on both the plates has been well executed and fairly well preserved excepting loss of a few letters here and there. The characters belong to the period of early Nāgarī. The language of the inscription is Sanskrit, which is grammatically correct. The inscription is dated Vikram 1255, Māgha ba. 11.

The object of the inscription is to record the grant of the village Vyatīlā in Vōḍiṭhari viṣaya to several brāhmaṇas of several gotras hailing from several villages by the king Paramardidēva of Chandrātrēya (Chandēlla) dynasty who was the lord of Kālāñjara. The king's genealogy is given which is followed by the details of the grant along with the injunctions. After the usual imprecatory verse the charter ends with the sign manual of the king Paramardidēva. The details of the donces and their fathers and gotras have been tabulated. Three names of geographical importance have been mentioned in the record. It is difficult to find exact identification of the names at present. However, the village Vyatīlā may be identified with the village Ṭilā in Tehsil

and District Tikamgarh. The village Jēvaḍāha may be identical with the village Jēvarāmora in Tehsil Niwāḍi of district Tikamgarh. - D.D.K.

115. Sharma, S. :- *Uninscribed Copper Coins from Ahichhatra.*

JNSI, XLIV, Pts. 1-2, 1982, pp. 20-23.

Recently, some die-struck coins found at Ahichhatra were in the possession of late B.M. Vyas, are now in the possession of Savita Sharma. Ahichhatra was the capital of North-Panchala (modern Ramnagar) twenty miles away from Bareilly. The coins are without legend and have symbols only on one side and the other side is blank. The number of coins is 14, which have been distinguished into four varieties on the basis of their devices. These coins precede the inscribed die-struck coins hence they belong to a period from 100 B.C. to 100 A.D. - D.D.K.

116. Shriniwas, Ritti & K.V. Ramesh :- *A New Charter of Kadamba Mrigēśavarman, Year 6.*

EI, XL, Pt. 3, 1973 (1986), pp. 109-112.

A copper plate inscription was secured by the Karnataka University, Dharwar. The set consists of three thin sheets of copper, having shallow engraving, the letters are either damaged or lost along edges of plates I and III. The writing is well preserved. The charter, issued on the full moon day of Hemanta in the 6th year of the reign of Vijaya-Mrigēśavarman of the Kadamba dynasty, records a royal grant of land made to the Brāhmaṇa-Nāgasvāmin of the Bhāradvāja-gotra. The language is Sanskrit and the script employed is the Southern variety of later Brāhmī. But for the two imprecatory verses towards the end, the entire composition is in prose. The land granted was situated in the middle of Mahā-Kaytaka. The lands were granted with the customary pouring of the water through the palm with *dakṣiṇā*-and free from all encumbrances. The passage relating to the lands granted is not clearly worded but it may be inferred that two pieces of land, each measuring six *nivarttanās*, one located in Mahā-Kaytaka and originally belonging to Priyavrata and the other located in Kīru-Kaytaka and originally belonging to Māndhātā, were made over to the king in order to enable him to make the gift. Lines 12-16 contain the usual imprecatory portions in Sanskrit prose and verse. The inscription ends with the statement that the text was written by Kīrttivara. Of the geographical names occurring in the inscription, Vijayanti is the well known Banavāsī in the Sirsi Taluk of North Kanara District and was the capital of the early Kadambas. The

villages of Mahā-Kaytaka and Kīṛu-Kaytaka in which gift-lands were located, have not been identified. D.D.K.

117. Shukla, K.S. : — *Two Silver Punch-Marked Coins from Sanchānkot.*

JNSI, XLIV, Pts. 1-2, 1982, pp. 17-19.

Sanchānkot is an imposing mound on the right bank of the river Sai in the Unnao District. It is now famous as Rāmkot. Scholars are of the view that it was ancient Sāket, one of the three major cities of the Kośala kingdom in the time of the Buddha. About a century ago Alexander Cunningham had procured a hoard of ancient coins of different varieties from this town.

Recent discovery of two silver punch-marked coins is quite significant from the numismatic and technological point of view. A detailed description of the coins from Sanchānkot has been given. The occurrence of the symbols like the sun, caduceus, and tree-in-railing resemble the Harappan symbology indicates their greater antiquity and earlier stage of fabrication.—D.D.K.

118. Sikdar, J.C. : — *Some Light on Metallurgy as Revealed in Suvarna Raupya-Siddhi-Śāstra of the Jainācārya : Jainadattasūri (V.S. 1210).*

KRIAC, XXVIII, 1978-79, pp. 215-220.

See Under Sec. XIII.

119. Singh, O.P. : — *Ornaments as Depicted on Early Indian Coins.*

JNSI, XLIII, Pt. 2, 1911, pp. 121-126.

Archaeological excavations at some historical places in India, e.g., Taxila, Kauśāmbī, Ajantā etc. have brought to light some interesting specimens of ornaments depicted on Indian coins. Some of these coins have male and female figures wearing ornaments. These are noted by scholars as Indo-scythian, Indo-Parthian, Greek, Parsian, Iranian etc.

Ornaments worn from head to anklet by male and female figures have been discussed in the paper.—D.D.K.

120. Singh, O.P. : — *A Note on Silver Coin of Chandragupta I and Kumāradevī.*

JNSI, XLIV, Pts. 1-2, 1982, pp. 48-51.

A silver coin of Chandragupta I and Kumāradevī was noticed by the author in the collection of Shri Raja Ram Gupta, a Banker in

Jaunpur, Uttar Pradesh. Four other silver coins of the same king were in the possession of some other people who failed to supply the photographs of the coins. The description of the said coin is as follows :

Silver, Diameter : 202 cms; Weight : 3.560 gms, Thickness : 152 cm. Other particulars on obverse and reverse have been fully elucidated :

Legend : Brāhmī letters, *La, chchha, va* and *yah*, i.e., *Lichchhavayah*. Probably the coins indicate that Chandragupta I issued silver coins at the time of his marriage.—D.D.K.

121. Singh, O.P. : — *Unique Gold Coins of Vasudeva*.

JNSI, XLIV, Pts. 1-2, 1982, pp. 136-138.

Two gold coins of Vasudeva, the Kuṣāṇa ruler of Gandhara (3rd century A.D.) have been discovered. The first coin is in the State Museum, Lucknow and the second coin is in B.H.U. Cabinet. The obverse of these coins have the king Nimbate standing to the left and the reverse have Śiva Nimbate, wearing *dhoti*, right hand on the head of the elephant, left hand holding a trident. The depiction of an elephant with god Śiva in the reverse is interesting and unusual so far as the Kuṣāṇa coins are concerned. According to the *Vāmana Purāṇa* it may be suggested that the reverse of these gold coins of Vasudeva shows the god in the form of elephant with his anthropomorphic form. Decidedly it is an iconographic novelty of Vasudeva coins.—D.D.K.

122. Singh, R.U. : — *Some Rare Indo-Greek Silver Coins*.

JNSI, XLIV, Pts. 1-2, 1982, pp. 39-41.

In 1981, the author acquired some Indo-Greek Tetra-drachms and drachms of Indian weight. These coins are occasionally still found at the ruined sites of old towns and forts in the region lying between the rivers Rāvi and Jamunā upto Saharanpur along the foot-hills of the Sivalik range after heavy showers. The recent acquisitions are divided into two parts, i.e., (1) Tetra-drachms and (2) Drachms belonging to three and five monarchs respectively. Descriptive catalogue of both these regal coins have furnished. These have Kharoṣṭhi legends and some of them bear names such as *Mahārajasa Tratarasa Menadrasa*, *Mahārājasa Jayadharasa Añtialicidasa* etc.—D.D.K.

123. Singh, Y.B. :—*Copper Coins and their Minting in Early Medieval Kashmir : A Problem.*

JNSI, XLIV, Pts. 1-2, 1982, pp. 180-184.

The copper coins of Kashmir can be ascribed to the period of eighth century A.D. The valley of Kashmir was ruled by Kuṣānas whose gold coins are equated with those of Imperial Rome. Kashmir had to struggle for control of the trade routes of Central Asia between Tibet, China and other states but flourishing trade and Central Asian routes were disturbed due to the Arab intrusions. In spite of Muslim interference, Kashmir continued to earn from its trade contacts till the time of king Harṣa. The beginning of copper coins can be ascribed to the period of Toramāṇa who belonged to Kidāra Kuṣāṇa line. His coins remained in circulation till 15th century. There were trade contacts between Nepal and Kashmir and the Pāla and Sena schools of metal art were received in Kashmir through Nepal via Tibet.—D.D.K.

124. Sircar, D.C. :—*Nalanda Inscription of King Prathamaśiva (1 Plate).*

EI, XXXIX, Pt. 4, 1971 (1985), pp. 117-122.

The inscription, fixed on a wall in the niche facing east, is found engraved in the 7th-8th century characters. It refers to the symbols of the Buddha. It refers to the exploit of Prathamaśive, who had installed a big image of Lord Buddha at Nālandā. It was made by the sculptor, Pūrṇavarman. The eulogy was composed by Mahārāja Durgādatta who was *Māhāsāndhivigrahika*. It was engraved by Mādhava son of Vāmana, the *Nagara sūtradhāra* (probably the carpenter or mason) resident of Mathura city.—S.P.S.

125. Sircar, D.C. :—*Lucknow Museum Copper-Plate Inscription of Surapala I, Regnal Year 3.*

EI, XL, Pt. 1, 1973 (1986), pp. 4-16.

A copper-plate charter was discovered in a village of the Mirzapur district, U.P. which is now in U.P. State Museum, Lucknow. The charter belongs to the king Śurapāla (c. 850-58) of the Pāla dynasty. The language of the record is Sanskrit, while there is influence of local pronunciation on the orthography. The charter is in verses. It offers two valuable items of information. In the first place, it proves that Śurapāla was the son of Dēvapāla and was, therefore, different from Vīgrahapāla I who was the son of Dēvapāla's cousin, Jayapāla. We

have therefore to place now the reigns of two rulers, viz. Śūrapāla I, and Vighrahapāla I, between Dēvapāla and Nārāyaṇapāla. Śūrapāla was ousted from the throne by Vighrahapāla who ruled for a short period and was succeeded by Nārāyaṇapāla having a long reign. The second point of importance is that Dēvapāla's queen installed a Śivaliṅga at Vārāṇasī and her son granted villages, including one lying to the west of the Karmanāśā river in U.P. in favour of the deity. This appears to include the Vārāṇasī region within the empire of Dēvapāla and Śūrapāla. Thus the Pālas succeeded in maintaining their hold on the eastern most areas of U.P. during the reign of the said two kings inspite of the claim of success of their enemies. Dēvapāla's father-in-law Durlabharāja, known from the present record for the first time cannot be identified.

Among the geographical names inscription refers to certain well known places of pilgrimage such as Mathura, Kurukshetra, Sētubandha etc., and also mentions the holy place Vārāṇasī. Some other towns have been identified, however, some villages and districts cannot be identified satisfactorily.—D.D.K.

126. Sircar, D.C. :—*Three Copper-Plates Grants from Assam.*

EI, XL, Pt. 2, 1973 (1986), pp. 55-76.

Some copper plates have been excavated from three different places in Assam, Ulubāri, Śaratbāri and Gāchtal, the total number being twelve. A resume of these places and plates is as under seriatum :—

1. Ulubāri plates of Balavarman, Regnal year 13.

Ulubāri is a locality lying within the Naharbari Mauza in the Darrang District and the copper-plate charter recently discovered belonged to the dynasty of Mlechchha Sālastambha. King Balavarman's date is determined by the facts that one of the records of his great grandfather Harjaravarman bears the date Gupta 510 corresponding to 829-30 A.D. and that Brahmapāla who flourished after the extinction of the Mlechchha dynasty began to rule about 900 A.D. Thus the dates of these kings may be as follows : (1) Harjara c. 815-32 A.D., (2) his son Vanamāla c. 832-56 A.D., (3) his son Jayamāla Virabāhu c. 860-80 A.D., (4) thereafter his son Balavarman c. 860-80 A.D. Three copper plates being strung together on a copper seal ring have been noticed. The palaeography and orthograph of the inscription are similar to those of the other records of king Balavarman. Copies of the original plates and their Sanskrit rendering has been given in this paper. It puts a welcome light on the history of the family and social condition of the country during that period.

2. Śaratbāri Plates of Ratnapāla, Regnal Year 12.

These plates bearing the inscription under study were discovered in the village of Śaratbāri in the Nowgong District. They are now preserved in the Assam State Museum, Gauhati. Ratnapālas Gauḍa contemporary, Rājyapāla, was the immediate predecessor of Nayapāla whose accession can be placed in about 1038 A.D., though in reality, Rājyapāla was the great-great grandfather of Nayapāla (not Nyāyapāla). The city of Haḍappakā or Haḍappēśvara mentioned in the plates was the capital city where the kings reside and at the same time Ratnapāla's ancestral town. Ratnapāla, king of Prāggyōtiṣa-Kāmarūpa is already known as the donor of two other copper plates grants. The reign of Ratnapāla may be roughly assigned to the period 920-60 A.D. These plates also furnish a vivid account of the regime during that period.

3. Gāchtal plates of Gopāla.

Gāchtal is a village near Daboka in the Nowgong District. Two out of a set of three copper plates were discovered there, and the inscription incised on them were examined by P.C. Chaudhury, but unfortunately his transcript and interpretation of the record is full of various aberration and he has failed to realise the great importance of the epigraph for the early history of Assam with particular reference to the chronology of the kings of the third royal dynasty of Prāggyōtiṣa-Kāmarūpa, i.e., of king Brahmapāla and his successors. The palaeography of the inscription is regular for the age when the donor flourished, and king Gopāla ruled about the close of the tenth and the beginning of the eleventh century A.D. The plates give a vivid account of the Imperial branch of the Rāṣṭrakūṭa dynasty of Assam. The geographical names occurring in the grant portion of the inscription could not be identified hence this lacuna remains to be rectified.—D.D.K.

127. Sircar, D.C. :—*Asanapat Nataraja Image Inscription of Satrubhanja.*

EI, XL, Pt. 3, 1973(1986), pp. 121-126.

The inscription, found at the village of Asanapat in the Keonjhar district of Orissa was edited by Anirudha Das and published in the Orissa Historical Research Journal XIII, No. 2 (July, 1965). The inscription in 13 lines, having a figure of Natarāja Śiva on the stone slab, has been attributed to the 3rd or 4th century A.D. C.Sivaramamurti assign the image to the 6th century. The published transcript and interpretation of the epigraph contain numerous errors. Besides

the two introductory stanzas, the record is written in one sentence in prose which states that Mahārāja Śatrubhaṅja had built a Śiva temple. The rest of the sentence contains a number of king's epithets and his real name seems to be Dēvaputra. It is ofcourse difficult to say if Śatrubhaṅja's epithet or secondary name Dēvaputra is in any way reminiscent of the rule of the Kuṣāṇa Dēvaputras in Orissa. He is also called the lord of the Vindhyan forest. An important epithet states that Śatrubhaṅja made gifts of lakhs of cows at holy places like Pataliputra, Gaya, Lalavardhana, Burdwan etc and different other sacred places. This he seems to have done as a feudatory of the contemporary Gupta emperors whose dominions included Bengal, at least down to 543-44 A.D. when the 5th Damodarpur plate was issued, and Orissa as far as the Ganjam region till 569 A.D. when the Gupta-rājya was *vartamānu* there according to the Sumandala plates.

The capital of this time of Bhaṅja kings may have been Khiching in the Mayurbhanj District, Orissa.

The catholicity of Śatrubhaṅja is indicated by another epithet which says that he made monasteries for various types of recluses belonging to Brahmanical, Buddhist, Jaina and other communities. He was a learned man as he claims to have studied the *Mahābhārata*, *Purāṇas*, Grammar, Vedas, Baudha prakaraṇa and all the six systems of Hindu philosophy. It is difficult to say whether the word *kalā* has been used in *sakalakala-abhijñā* in order to indicate the 64 arts.—D.D.K.

128. Srinivasan, C.R. :—*Sundakkāymuttur Inscription of Rajakesari*.

EI, XL, Pt. 1, 1973 (1986), pp. 17-18.

The subjoined inscription is engraved on a rock at Pachhapalli, five km. from the village, Sundakkāymuttur, Coimbatore Taluk and District, Tamil Nadu. The language of the inscription is Tamil and the characters employed are Vatteluttu and Tamil of about the 9th century. The short note, above the main record is in prose and contains the name Rājakēsarip-peruvali. The main record in seven lines is in verse in *Veṇḇā* metre. The verse describes the munificence of a Cōḷa king, to whom the prosperous country on the banks of *Kāverī* belongs. From some other inscription and the present one it seems that it belongs to Āditya I of the Koṅgu country. The record is important since it is the only earliest reference to a highway (*peruvali*) in the Koṅgu country named after a Cōḷa king Kaṇḍan, bearing the title Rājakēsarī. It is worth recalling here the reference to a highway of the Koṅgu country called Koṅgapperuvali in an inscription of Prāntaka I dated in his 18th regnal year (924-25 A.D.) from Tillaisthānam.

in Tañjavur District. It is possible that the highway called Rājakésariperuvali in the present record came to be called by the more convenient name Koṅgapperuvali in Prāntaka's times. It is tempting to identify the present name of the findspot of the inscription Suṇḍakkāymittūr with Śuṇḍaikkā-brahmadeyam in Śōḷa-maṇḍalam mentioned in an inscription from Pērūr. However, it is not known whether this area was then included in Śōḷa-maṇḍalam.—D.D.K.

129. Srinivasan, C.R. & Sitaraman, B. : *Ennayiram Inscription of Rajendra Chola.*

EI, XXXIX, Pt. 7, 1973 (1986), pp. 223-236.

A temple at Enṇāyiram (South Arcot District in Tamil Nadu), which is now in dilapidated condition contains twenty-one inscriptions in Tamil of which fourteen belong to Cōḷa and four to Vijayanagar dynasties. The earliest of these inscriptions belong to the reign of Rājendra Cōḷa I (1012-44 A.D.). The language of the inscription is Tamil. Excepting a few Grantha letters used for Sanskrit words the record is written in the Tamil Script.

The object of the inscription is to record the transactions which may conveniently be divided into four parts. The first three parts relate to minor transactions and the fourth part is a very important record for the study of South India from the point of view of the history of education and religion, since it is one of the few inscriptions found to contain valuable details about the working of an educational institution attached to a temple, where Vedic subjects in the main as well as Sanskrit Grammar and Philosophy and the mode of conduct of worship in temples were taught. The details of worship and food-offerings to the god in the temple has been presented. Also it contains the details of different categories of teachers and students and their strength, the various subjects of study, the remuneration paid to the teachers and allowances given to the students both in cash and kind and the conditions of the remuneration to certain teachers. The College at Enṇāyiram had a total strength of about 15 teachers and 350 students. The temple to which the college was attached was located in the centre of the village. The old names of different places have also been identified.—D D.K.

130. Srinivasan, P.R. :—*A Brāhmī Inscription from Pratapgarh.*

EI, XXXIX, Pt. 3, 1971 (1985), pp. 79-80.

The inscription engraved on a stone pillar set up in front of the Amleśvara temple at Pratapgarh, district Chitorgarh, Rajasthan is

interesting. The Brāhmī character and Prakrit dialect influenced by Sanskrit belong to 2nd century B.C. The stone slab or pillar, called *Selā-bhujā* (*Śaila-bhujā*), was set up by Uttarakshita, a Bhagavat, who was a son of Poṇa belonging to Saḍa-kula who was a real Bhagavat and an inhabitant of Aparakaḍa. The pillar was set up in the name of Nāsa, son of a woman named Āparātā described as *Bhagavati*. Two geographical names have also been mentioned.—S.P.S.

131. Srinivasan, P.R. :—*Nittur Minor Rock Edict of Aśoka*.

EI, XXXIX, Pt. 4, 1971 (1985), pp. 111-116.

Two stone boulders near Nittur village in Siruguppa Taluk, district Bellary, Karnataka State are found engraved with the minor edict of Aśoka. The inscription on boulders refers to the name of emperor as *Rājā Aśoka*. Both are addressed to the Rajjukas and *Rāṣṭrikas* with moral instructions. — S.P.S.

132. Srinivasan, P.R. :—*Two Brāhmī Inscriptions*.

EI, XXXI, Pt. 4, 1971 (1985), pp. 123-128.

The paper presents a study of the two epigraphs. The Bodhagayā inscription of Śaka year 64 is in 2nd-3rd century characters. It is in Prakrit influenced by Sanskrit. It refers to Mahārāja Trikamala who had set up a (stone) image of Bodhisattva.

The other is the inscription of Śaka year 80 discovered in Mithouri, former Rewa State of Madhya Pradesh. The inscription refers to the reign of certain ruler named Jāngata who bore the titles Bhaṭṭāraka and Mahārāja. He is described as Avantīśvara. He had set up an umbrella over an image of the Buddha in the Vihāra called Saptaparṇa Vihāra.—S.P.S.

133. Srinivasan, P.R. :—*An Inscription of Ehavala-Chamtamula from Allūru, Year 8*.

EI, XXXIX, Pt. 4, 1971 (1985), pp. 139-140.

This inscription is engraved on an octagonal limestone pillar discovered at *stūpa* site at Allūru, Nandigama Taluk, Krishna District, Andhra Pradesh. It refers to the reign of the Ikṣavāku ruler Ehavala Chāntamūla. The object of this dated record is the erection of a stone pillar for crossing over the world. It was erected by Vephusiri, a village headman residing at Halūra, for the accumulation of religious merit of his wife Chamdā, of Jakhasiri, Nāgasiri and another, whose

name is lost belonging to the Balakasa community and other intimates and close relatives. S.P.S.

134. Srinivasan, P.R. :—*Jayarampur Plate of Gopachandra*.

EI, XXXIX, Pt. 5, 1972 (1985), pp. 141-148.

The copper plate inscription edited in the present paper has been discovered from Jayarampur village (Balasore District, Orissa). The object of the record is that the king at the request of the feudatory Achyuta, granted the village of Śvētavālikā-grāma, after purchase, for the construction of a Buddhist monastery. The name of the donor king is given as Gōpachandra who was enthroned as the ruler by the people. The copper plate indicates that the Gupta rule over the region around Jayarampur where the plate was discovered broke down completely. And the family to which Gōpachandra belonged, which must have been subordinate to the Gupta sovereignty, became completely independent when Gōpachandra was installed as the ruler.

The copper plate is engraved in Brāhmī characters assignable to 6th century A.D. The language of the record is Sanskrit.—B.K.

135. Srinivasan, P.R. :—*Notes on Four Gupta Period Inscriptions*.

EI, XXXIX, Pt. 5, 1972 (1985), pp. 163-166.

Fleet has published the Gadghwa Stone Inscription and he has read the date mentioned in it as 88. In view of the fact that this year 88 falls within the reign-period of Chandragupta II, this record has been attributed by Fleet to this ruler. But according to the present author the date of the inscription must be read as 98 (not 88) and this correct reading of the date makes the inscription belong to the time of Kumāragupta I.

Fleet has also published the Khōh plates of the Mahārāja Samkshōbha in which he reads the year 209. But the present author is of the opinion that it must be read as the year 208 and not the year 209.

Two single copper-plate inscriptions, each separately have been published by Fleet. These plates were discovered from Khōh and belonged to Mahārāja Śarvanātha. As suggested by the present author, the two separate plates dealt with as two different records by Fleet, have to be taken as belonging to only a single set of plates of Śarvanātha dated in the year 197.

The Mandasor Stone Inscription of Yāśodharman of Mālava year 589 mentions a minister Ravikīrtti. Fleet, while editing the inscription considered Ravikīrtti as a Brāhmaṇa. But according to the present author Ravikīrtti was not a Brāhmaṇa and probably he belonged to the Vaiśya community.—B.K.

136. Srinivasan, P.R. :—*Nadol Plate of Jayamṭasimha*, V. S. 1238.

EI, XXXIX, Pt. 6, 1972 (1985), pp. 179-182.

The present paper gives the text and editorial notes on the copper-plate inscription acquired from Nadol in Pali district of Rajasthan. The inscription dated in V.S. 1238 has Nāgarī characters and Sanskrit text in prose and verse. The inscription refers to the Chāhamāna family and it belongs to the ruler Jayamṭasimha who is endowed with a customary *śrīmat* indicating that at this time he was merely a prince without holding any official position. The purpose of the inscription is to record the annual gift of the prince endowed to the deity Pārśvanātha of Analapura temple. The gift was intended to meet the expenses of the offering to the deity on the occasion of festival falling in the month of Pausa. For this purpose the prince ordered a fixed amount in favour of the deity from the share of taxes due to him from village of Sīmāpāṭi.—B.K.

137. Srinivasan, P.R. :—*Masod Kampti Plates of Vakataka Pravara-sena II, Year 19*.

EI, XXXIX, Pt. 6, 1972 (1985), pp. 199-204.

The copper plate edited in the present paper was found at village Masod Kampti in Nagpur district of Maharashtra and is now preserved in the State Museum, Nagpur. The set consists of five plates strung together to a ring and bear the characters of the familiar box-headed variety of southern alphabet. The language is Sanskrit. It refers to the reign of the Vākātaka king Pravarasena II (c. 420-50 A.D.) and it belongs to his 19th regnal year. The copper plate gives genealogy of the king and records that at the request of queen a piece of land situated on the north-western side of the village Matsakadraham was granted to twenty-four brāhmaṇas. Another piece of land situated to the western side of the village was also granted for garden. The geographical names mentioned in the copper plates are Pravaraपुरा, Padmapura and Matsakadraham. Pravaraपुरा is identified with Pavanāra, 10 km. from Wardha.—B.K.

138. Srinivasan, P.R. :—*A Grant of Sambhu—Choda Year 50.*

EI, XXXIX, Pt. 6, 1972 (1985), pp. 205-210.

The copper plate grant acquired from a village of the Guntur District is reviewed in the present paper with editorial notes. The set now consists of three plates and is an incomplete record. Though this grant has already been published in 1917-18, it dealt with here afresh by the author owing to its importance from the point of its contents bearing on history and culture of the period to which it belongs.

The inscription refers to the rule of Śambhu-chōḍa and is dated in the 50th year of his rule. The object of the record is to grant a village on the banks of Tuṅgabhadra, to two deities Agastyeśvara and Shaṇmukha, to his preceptor and to other servants. The charter is important one because it is the only record of the chief Śambhu-chōḍa who ruled over the region around Nellore. The chief mentioned is stated to have belonged to the family of Kuśa, the son of Rāma. The family was subordinate to the Imperial Cōlas.—B.K.

139. Srinivasan, P.R. :—*Udegolam Minor Rock Edict of Aśoka.*

EI, XXXIX, Pt. 7, 1973 (1986), pp. 237-240.

The Minor Rock Edict of Aśoka was discovered in 1978 at a place called Udegolam, Bellary District of Karnataka State. One boulder with inscription was stated to have been discovered. Two eminent epigraphists, expert in the Dravidian inscriptions, were directed by the Director of Archaeology and Museums, Government of Karnataka, Mysore, to visit to the place and copy the inscription. In the course of their work they discovered another boulder at the place, about 40m. away from the other boulder with an inscription in similar characters. This inscription discovered by the two experts is the first part of the edict. The site where the inscribed boulders are found is nearly 5 km. from Tekkalkōṭa and to the south of Tekkalkōṭe-Udegolam road. The rocky outcrop of granite locally called Brematti (red hillock), one of the seven *matṭis*, to the south-east of Udegolam village at a distance of 1-6 km. This boulder No. I has six lines of writing while boulder No. II has seven lines of writing. Half of the edict upto the date portion is engraved on one boulder and the rest on other boulders. The reason for this is not far to seek. The text being long and letters bold and big, and there being no wide rock-surface, the scribe could not accommodate it on a single boulder. So he had to split it into two parts, and distributed them on each of the two boulders as was done by the scribe at Nittur. The language and orthography of the record have been discussed.

The importance of this Edict lies in the fact that here, too, the name of *Rājā Aśoko* occurs. This increases the number of places where the name of Aśoka occurs to four, the other places being Maski, Gujara and Nittur. The name *Rājā Aśoko*, in the present case is followed by *Devānāmpīya* whereas at Nittur it is not so. At Maski, it is given as *Devānāmpīyasa Asokasa* and at Gujara it is given as *Piyadasino Asokarājasa*. The text of both the boulders has been given in the present paper. — D.D.K.

140. Srinivasan, P.R. :— *A Copper-plate Record from Mahoba.*

EI, XXXIX, Pt. 7, 1973 (1986), pp. 241-246.

A copper plate found at Mahoba fort was forwarded to the Museum at Lucknow, by the Collector of Hamirpur District in 1898. It has writing on both the sides. It contains some interesting pieces of information on the social life of the time to which it belonged. The characters of the inscription are Nāgarī and the language is corrupt Sanskrit much influenced by local dialect. The record contains eleven dates. The first is V.S. 1283 (corresponding to 1277 A.D.) and the last date is V.S. 1339 (1282 A.D.). It is a record of transactions covering a period of 55 years. On the obverse the record refers to only one transaction probably done on the first date viz., 1277 A.D., March 30, in the reign of Suratāṇa-Samasadīna otherwise called Iltutmish who is known to have reigned from 1210 A.D. to 1236 A.D. Though the name of the ruler during whose time the record was put to writing has not been stated, the last date viz., 1282 A.D. of the inscription falls in the reign of Balban.

The deed was written at Vödāmayūta which has been identified with Budaun in Uttar Pradesh. The name of the writer or engraver can be read satisfactorily as Paṇḍita Kuladhara who wrote the deed (*pramāṇam*). The importance of this inscription lies in the fact that it is a record of money transaction between Rāchāchē and two groups of persons. Rāchāchē had lent money to a number of brāhmaṇas who had pledged their landed property and had agreed for repayment of the loan by paying a certain fixed amount probably at certain intervals. The same money lender Rāchāchē lent money to the member of two families who were also Rāutus, namely Mahām Rājū and Bhojū. Rāchāchē is stated to belong to Vāchchhila-gotra and those who borrowed money from him belonged to Garga-gotra. The gotra name Vāchchhila is apparently a corrupt form of gotra like Vatsa.

Of many geographical terms occurring here Vödāmayūta has been identified with Budaun in Shajahanpur District, Uttar Pradesh. All other places have not been identified—although they must also be looked for in the vicinity of Mahoba. — D.D.K.

141. Srinivasan, P.R. :—*Some Brahmi Inscriptions from Guntupalli.*

EI, XXXIX, Pt. 7, 1973 (1986), pp. 247-252.

Four inscriptions were discovered by the Archaeological Survey of India authorities for Guntupalli a hamlet of Jilakarragudem village in the Chintalapudi Taluk, West Godavari District, Andhra Pradesh in Nineteen Sixties. Two other inscribed pillars were found at the same place. On learning about the discovery of an interesting nature of the Śālaṅkāyana dynasty an epigraphist for Dravidian inscription copied all the inscriptions which have been discussed in this paper as under :—

- I. **Inscription of the time of Mahārāja Sada :** A single text of the inscription is copied on all the four pillars found at the place. The characters of the record are Brāhmī. Palaeographically they have been assigned to the early half of the second century B.C. and the language used here is Prakrit. The inscription refers to the ruler Siri Sada (Śrī-Sata) who is described as Mahārāja, Kalinga Mahiṣak-adhipati and Mahāmeghavāhana. It is stated that his scribe named Chula-Goma gifted a *maṇḍapa*, evidently a hall of which the pillars with this inscription formed part. Siri is considered to be the founder of the royal house of Kalinga, the kingdom and a sacred place of Buddhism in those times.
- II. **Pillar inscription :** This inscription is engraved on a big rectangular limestone pillar. It was discovered in the monastery area near the caves at the place. Below this another inscription of the Śālaṅkāyana family is engraved which is dealt with in another article. The inscription is written in Brāhmī characters of about the 2nd century A.D. The language is Prakrit. It is termed as pillar of victory, a pious gift in favour of the Buddhist community of the Mahā-nāgaparvata by Buddha, a lay-worshipper (*upāsikā*) and the wife of the householder Haṁgha of Sakuḷa-a place wherefrom the householder Haṁgha hailed.
- III. **Another pillar inscription :** This inscription records the gift made by two persons in favour of the community called Doṇadanapatikas which is known for the first time from record. One was Naṭaga son of the householder of Kanaṁtarabu and other was Saṅghakumārī, the daughter of Sarpasaṁgha, a servant cook.
- IV. **Stone slab inscription :** This inscription is now in the Archaeological Survey of India, Hyderabad. The characters are

Brāhmī of the 1st-2nd century A.D. and the language is Prakrit. It records the gift of something by the nuns who were the pupils of Budhi whose name could not be identified due to loss of letters at the beginning of the inscription.

- V. Another stone slab inscription : It also is now with the same department as No. 4. The characters are Brāhmī and the language is Prakrit. Owing to damage of the letters the sense of the inscription cannot be made out completely. It refers to a person whose name begins with Mahā who was a resident of Mahānāgaparvata. — D.D.K.

142. Srinivasan, P.R. & Subrahmanyam, V.S. :—*Three Inscriptions of Paramara Jagaddeva from Kolanupāka.*

EI, XXXIX, Pt. 7, 1973 (1986), pp. 253-272.

Three inscriptions were found at Kolanupāka, Nalgonda District, Andhra Pradesh. For the sake of convenience these are called A, B and C. A has been published in Andhra Pradesh Govt. Archaeological Series, No. 3, while B and C are published for the first time in this paper. Several verses of A are repeated in C. The characters of inscriptions A and C are Kannada and those of B are Nāgarī. The language of these record is Sanskrit but for a few place-names. All the inscriptions were found at Vīranārāyaṇasvāmin temple at Kolanupāka. All the three records belong to the reign-period of the later Chālukya emperor Tribhuvanamalla (Vikramāditya VI) who is stated to be ruling from Kalyāṇapura. Of these A and B contain the details of date, expressed in words, such as Chālukya-Vikrama year 29, Tārāṇa, Chaitra Pūrṇimā, Sunday, Lunar eclipse, which regularly corresponds to 1104 A.D., March 13. The record C was written in 1106 A.D., April 8. All the three inscriptions refer themselves to the rule of Paramāra Jagaddēva, as a subordinate of the Chālukya Vikramāditya VI. Two other records of this chief have been known, one from Jaina, and the other from Dongargaon. The Paramāra family is called Agni-varṇsa in inscription B and list of kings and their successors has been indicated. All the inscriptions furnish a detailed lists of kings who have shown their philanthropy by erecting temples, tanks and denoting lands to different persons. — D.D.K.

143. Suri, C.L. :—*An Unpublished Inscription from Achalgarh.*

EI, XXXIX, Pt. 3, 1971 (1985), pp. 105-110.

The inscription discovered at Achalgarh, Rajasthan was found

fixed in a corner along the wall of hall of Achaleśvara Mahādeva temple. It consists of 31 lines in all. It is written in Jaina Nāgarī of the 13th century A.D. and resembles to Mount Abu inscription of Tejahpāla dated V.S. 1287. Its language is Sanskrit. It can be assigned to a period between 1220 A.D. and 1239 A.D. as it mentions the Chālukya Bhīma II (c. V.S., 1235-1298=A.D. 1178-1241), Paramāra Somasimha of Abu and Chālukya-Vāghela Viradhavala as ruling the earth. The purpose of the inscription was to record the construction of new *mandapa* of the god Achaleśvara at Arbuda, construction of two shrines in the temple of Jaina Ādinātha at Vimalagiri and some other constructions also. S.P.S.

144. Suri, C.L. & Iyer, S. Subramonia :— *Ghāghsā Inscription of Guhila Tejasimha, V.S. 1322.*

El, XXXIX, Pt. 6, 1972 (1985), pp. 215-222.

The inscription has been recovered from a well at Ghāghsā in Chittorgarh district of Rajasthan and is now housed in Udaipur Museum. The language of the inscription is Sanskrit and characters are Nāgarī. It refers to the ruling king Tējasimha of Guhila family. The inscription describes the virtues of a family named Dīmḍuḥa or Dīmḍubha in detail. In this family a person named Ratna constructed a tripple-shrine with Śiva Liṅga, within the site of the temple of Kumbhēśvara at Chitrakūṭa. The inscription also mentions that he again constructed a step-well and another temple of Somanātha in Dantapura. The inscription is dated in 1322 V.S. (A.D. 1265).— B.K.

145. Thaplyal, K.K. & Sharma, R.C. : *Mathurā Buddhist Image Inscription of Jivā, Dated Years 121 and 15.*

BMA, XXIX-XXX, 1982, pp. 17-24.

The inscription, discovered at Govindnagar on the western outskirts of Mathurā city, was found engraved on the pedestal of the Buddha. It was installed by Jivā, daughter of Rudrasimha, in the Viradatta Vihāra. It is in Sanskrit language. It refers to two dates 121 obviously for the Gupta era and 15 as the regnal year of the then ruling sovereign. Rudrasimha, the father of Jivā is identified with Rudrasimha I of the Kṣatrapa dynasty who issued coins between 181 and 188 A.D. The Śaka princess seemed to have been married to a Kuṣāṇa prince.— S.P.S.

146. Tiwari, Gauri Shankar :—*Utkala-Brāhmaṇon ke Gotron tathā Pravaron kā Eka Abhilekhīya Adhyaya. (An Inscriptional Study of Gotras and Pravaras of Utkal-Brāhmaṇas).* (Hindi).

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 173-178.

The royal gift deeds of Gaṅga period furnish the phratry of the Brāhmaṇas of Orissa as : Ātreya, Ālambāyana, etc. the total number being seventeen only. The Galavalli gift deed of the first Devendra Verma (1076 A.D.) lists three hundred Ātreya Brāhmaṇas who received the donation from the king. Their moiety was *Tripravara* and according to *Āpastamba Śrauta Sūtra* these three Gotras were *Atri*, *Arcanayasa* and *Śyāvāśva*. Vanapatti grant-deed (1075 A.D.), Daragova Dānapātra (1199 A.D.) and similar royal deeds indicate a large number of lineage pedigree of Utkal Brāhmaṇas.

Nelpur gift deeds of Bhaumakar royal dynasty gives a large list of gotras but major clan was of Caturvedis and their offshoots. They are Nanda kings, Nala kings, Mudgal kings, Śailodbhava royal dynasties who were famous for their munificence and gave presents to different Brāhmaṇas of different gotras etc. And these exegetical correlations of various gotras has been accumulated from gift deeds and scriptural literature such as *Śrautasūtras* and *Smṛtis*.—D.D.K.

147. Tripathy, S. :—*Angul Copper Plate Grant of Śāntikaradeva, Year 2.*

EI, XL, Pt. 3, 1973 (1986), pp. 113-118.

A set of three copper plates was discovered at Lokeipasi, District Dhenkanal, now in the Orissa State Museum. These were studied and published in a local oriya magazine by some renowned persons. Tripathy found the interpretation of these inscriptions as confusing and inaccurate also. Thus there was enough justification for a re-edition of the inscription with the fresh reading from the original plates.

There are altogether 24 lines of writing. The characters belong to the eastern variety of the North Indian alphabets and may be palaeographically assigned to the 10th century A.D. The language is Sanskrit. It is partly in verse and partly in prose. The inscription describes that king Śāntikaradēva had made a gift of the Kākura in District Tālachēra in the Yamagartta-maṇḍala limited by its four boundaries. The donee was a Brāhmaṇa named Vamanasvamin who

belonged to the Maudgalya-gotra. The gift was made from the Varā-hatīrtha at Śrī Virajā, on the occasion of *akṣaya-irītiyā* for the merit of the king's forefathers and himself. The king also donated another village Rakallā to the same Brāhmaṇa. The king is described as the lord of 18 maṇḍalas. The editor remarked in doubt that he was a descendent of the Maṭhara family. The location of the donation and other requisite information has been discussed in the paper.—D.D.K.

148. Upasak, C.S. :—*Some Buddhist Symbols on Punch-Marked Coins.*

PBP, I, Pts. 1-3, 1981, pp. 273-284.

Plants, birds, religions and personification etc. are commonly marked on the coins all over the world. In India, the earliest coins usually called the 'punch-marked coins' bear numerous symbols or marks but no legend or figure of a king. Total number of these marks is more than two hundred. It is believed that Imperial punch-marked coins are those found throughout India having uniform weight and five symbols on the obverse. The local or private punch-marked coins are supposed to have been issued earlier and were current in different *Janapadas* or *Mahājanapadas* before the great Mauryan empire. These may be dated earlier than the 4th century and the imperial punch-marked coins may be ascribed to a date a little later than these. In the Pāli *Tiṭṭhaka* the reference to coins-gold, silver and copper or lead and their marks (*rūpa*) on them are well-known. There is no doubt that religion has played an important role and has inspired people to devise religious symbols on coins. During the life time of Buddha his *dharmma* had taken firm root in Northern India. Kings, nobles, merchants, householders and the general masses to a great extent had become devout followers of this great reformist of 6th century B.C. There are evidences to suggest that some punch-marked coins belonged to the days of the Buddha or even earlier. Such coins were accepted as legal tender in Indian Society for a number of centuries till the new types of coins bearing the legends and figures of the Greeks or Indo-Greek kings were introduced sometime in the 2nd century B.C. The period of these punch-marked coins may, therefore, be roughly placed between 600 B.C. to 100 A.D.

There are numerous symbols on the punch-marked coins but it is difficult to determine which of them are exclusively Buddhist symbols.

The most common mark on the punch-marked coins is the shape of early Brāhmī letter *Ma*—. The numismatists called it 'taurine' as they could not properly make out the meaning of the shape. Another letter is *Mam*. Different edicts bear the symbol. The next important symbol is a *Cakra* with eight *spokes*-considered to be

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dharm-cakra of the Buddhists. King Milinda had used this symbol on his coins. Different varieties of *Svāstika*, the triasle 'a hill symbol with crescent', a tree and some other symbols on coins and pillars have been discussed in this monograph.—D.D.K.

149. Verma, T.P. :—*Numismatic Notes and Notices*.

JNSI, XLIV, Pts. 1-2, 1982, pp. 82-85.

A hoard of 2200 copper coins was found by the archaeological team of Rissho University, Japan, from a mound at Tilaurakot, Nepal, a few miles west of Lumbini, in 1970-71. These have been classified into six categories.

1. Indo-Bactrian coins of Appollodotus 2
2. Panchala type coins of Agnimitra 2
3. Ayodhya coins of cock and bull type 379
4. Kuṣāṇa coins of Wima Kadphises 428
5. Coins of Kaniṣka 1224
6. Coins of Huviṣka. 152

The typological break of Kaniṣka coins has been indicated. No detailed study of these coins is available but it indicates the period of Kuṣāṇa invasion. The Chinese sources give the credit of conquering India to Wima Kadphises who might have penetrated upto Patliputra. A detailed study of the Kuṣāṇa-kings and their territories has also been furnished.—D.D.K.

150. Yadav, R.D. :—*Treasure Trove Hoards of Coins*.

BMA, XXIX-XXX, 1982, pp. 91-94.

The paper deals with six coin hoards discovered in Uttar Pradesh, which include the coins of the Kuṣāṇas, Mughals, East India Company and British Kings. Of these only the hoard of 73 Copper coins found in village Thakurganj, Teh. Misrikh, Distt. Sitapur has ancient coins. This include the coins of Imperial Kuṣāṇa, Wima Kadaphises, Kaniṣka and Huviṣka. The hoard is now housed in the collection of the State Museum, Lucknow.—S.P.S.

V—GEOGRAPHY

151. Dube, D.P. :—*Prayāga—A Name Study*.

JI, IX-X, Nos. 1-4, 1982, pp. 91-98.

It is intended in this paper to elucidate the etymological meaning of the word 'Prayāga' and to present an objective and critical study of the problem as to how Prayāga changed into Allahabad. The Khil Mantra of *R̥gveda* makes a reference to Prayāga. The *Mahābhārata* mentions that this place came to be known as such because in the olden days Lord Brahmā, one of the Hindu trinity, himself had performed a great-Yajña there to recover the four Vedas from Śaṁkhāsura. This is the *Madhya Vēdi*, out of five such vedis on the earth, the other four being at Gayāśūras, Virāṇa, Kurukshetra and Puṣkara. Prayāga is known as Tīrtharāja, because it is most sacred in three worlds, and the foremost of all Tīrthas. It is believed that at Prayāga, whose praise has been sung by ṛṣis, there is the presence of gods with Brahmā at their head, Dikpālakas, Lokapālakas, Sādhyas, Pitṛs, Maharṣis like Sanat Kumara and others, Nagas, Garuḍa, Siddhas, Gandharvas, Apsarās, the rivers, the sea, and the Lord Hari with Prajāpati. The Vedas and the Yajñas live there in embodied forms. There are six hundred million and ten thousand Tīrthas at Prayāga. It is worshipped as the king of all the Tīrthas. It is also known as Tīrtharāja, Pravāgarāja, Prajāpatikṣetra, Siddhakṣetra and Bhāskarākṣetra. The Chinese pilgrim—traveller Yuan-Chwang, who went there to attend the Quinquennial assembly of king Harṣa in the seventh century A.D. records it as *Po-lo-ya-ka*, which is an equivalent of the name Prayāga.

The name Allahabad, was given to Prayāga by the Mughal Emperor Akbar who visited the confluence of the Ganga and the Yamūna at the close of A.D. 1552. He founded a fort and ordered for the lay out of a city there to which he gave the name Allahabad. Some other Muslim historians also give the same story. It is probable that in the Epical and Puranic times this sacred place was also famous as 'Ilāvāsa' after the celebrated king Ilā, the founder of Pratiṣṭhāna, which is still an important sub-tīrtha under Prayāga. —D.D.K.

152. Goswami, R.R.P. :—*Pavari—The Devine Musical Instrument of the Dangis*.

KRIAC, XXVIII, 1978-79, pp. 307-312.

See Under Sec. II.

153. Khan, M.S. :—*Al-Masūdī and the Geography of India.*

ZDMG, I, 1981, pp. 119-136.

The geographical information about India found in the available works of Al-Masūdī have been collected and discussed here. It would be wrong to judge the accuracy of his statements concerning the old united India of the early tenth century from the point of view of modern geography of India and Pakistan. However, the Sind of Al-Masūdī is not modern Sind but the old greater Sind in a wider sense. The length of the Ganges as recorded by him comes very close to the present length of the river. His statement that the Indian Ocean was the largest Ocean of the world is correct as he wrote before the age of discovery and exploration of the Pacific Ocean. His statement that there were 3,00,000 farms and villages in Maṇṣūrah only may be considered an exaggeration but a village in his time was something different from what we understand by it to-day. Author.

154. Murty, V. Sri Ramachandra :—*The Golakī Maṭha at Mandadam.*

VUOJ, XXIV, Pts. 1-2, 1981, pp. 87-90.

This paper tells something about the Golakī Maṭha which is one of the maṭhas established by Kākatīyas and has become the most influential under the patronage of the Kākatī Gaṇapati-deva. It is obvious from the inscription Sadbhāva Śambhu, who was the founder of Śrī Golakī Maṭha belonged to the spiritual lineage of Durvāsā. It was originally situated in between the rivers Gaṅgā and Narmadā. Viśveśvara Śambhu, the founder of Golakī Maṭha was a disciple of Dharma Śambhu. He was the guru of Kalacuri, Mālava and the Cōla kings. Now-a-days Golakī Maṭha is not only a place of religious gathering but also a place or the centre of social welfare. Here the services of a physician (*Vaidya*), and an accountant (*Kāyastha*) are utilised. This maṭha has organised a maternity centre, a health centre and a chaultry. In this way it encourages every art and profession and undertakes a lot of things of social welfare. Thus, the Golakī Maṭha at Mandadam is not just a monastic establishment, but an institution with manifold activities accomplishing the spiritual, intellectual and the human needs of society on the whole.—B.M.S.

155. Ram Awadh :—*Awadha Pradeśa men Nagarikaraan kī Prayṛtī (The Origin and Evolution of Towns of Awadh Region). (Hindi).*

AURJ, I, No. 1, 1982, pp. 195-264.

Big towns and cities are the only sources that may lead to a better general understanding of a country or the region in a particular period,

since the nature of the communities, the concept of discipline, their achievements, culture and civilization can be judged at these places. With this view the learned author has furnished the origin and evolution of towns of the Awadh region, i.e., a historical sketch of this area. Awadh (Ayodhyā) has a glorious part. It was a capital town for a long time, but during the Muslim regime Lucknow became a famous town, however, during the British regime it lost its glory and paved into insignificance. This area is now termed as U.P. having 46 tehsils. It is a thickly populated area having at 20,491,070 as its population (according to 1971 census report), of 43 towns.

During the pre-historic period this area was the abode of great sages who had their hermitages and lived a peaceful life. The kings of Surya dynasty laid the foundations of Kośala regime and Ayodhyā was considered as their capital. Eminent kings and sages laid the foundations of important towns which have been discussed in this monograph.—D.D.K.

156. Sarkar, H. :—*Resurrection of Nāgarjunakoṇḍā*.

IH, XXXII, No. 1, 1983, pp. 34-43.

See Under Sec. I.

157. Shukl, Radheshyam :—*Bauddha-Ayodhyā*.

AURJ, I, No. 1, 1982, pp. 224-228.

Ayodhyā is perhaps the only town in the religious and political annals of India where the religious minded Brāhmaṇas and Vaiṣṇavas and the atheist Bauddhas and the Jainas have been living in complete harmony. It has been a place of higher knowledge since the hoary past. The twice born (*Dvija*) of this place were famous for their erudition in Vedas and allied scriptures. According to the *Praśnopaniṣad* prince Hiranyanābha of this place was a great scholar who learnt oracular monism from the two famous sages Sukesina Bhāradwāja and Pippalāda. King Para Āṇanāra of Kausala also was a famous ontologist. Sage Vaśiṣṭha, family guru of Ikṣvāku kings was the author of the *Vaśiṣṭha-Smṛti* and a large number of other books. Lord Buddha has been here for a long time. *Sārathappakāsinī*, a Bauddha text explains the exquisite beauty of Sāketa. According to this text Lord Buddha had delivered his divine lectures in the Añjanavana of Sāketa. A Bhikṣu named Añjanavaniya was named after this place. Kaṇṭakī-vana is a fine place in the vicinity of Sāketa of Sāriputta the famous Dharma-Senāpati. According to Ceylonese annals Lord Buddha had, during his itinerating programmes, spent sixteen years at

Sāketa. Thus we gather that Ayodhyā was an important centre of the Buddhists where Buddha and his followers lived in the four famous monasteries of the Bauddhas. A large number of Chinese visitors have given a vivid account of this temple of learning.—D.D.K.

158. Sohoni, S.V. :—*Kālidāsa and the Geography of Central Tibet*.

ABORI, LXIII, Pts. 1-4, 1982, pp. 121-156.

Includes the data given in the verses 59-63 and again in 104 of *Meghadūta*, devoted to the context of the Yakṣa's plight. Considers that the information included is either Purāṇic or gathered from travellers. No prevalent error committed by Kālidāsa with—Alakā situated on the Mandākinī which flows through Gaurikuṇḍa on the eastern bank of the Mount Kailāsa. Suggests that Kālidāsa depended upon colour effects in building and extremely vivid imagery on the principle of *prabhāga*. Confirms that inspite of many difficulties the verses dealing with Mount Kailāsa, the hill-city of Alakā and Mānasa lake (16 miles to the south of the Mount Kailāsa) are correctly located. The data on geographical features of Central Tibet constitute a remarkably verifiable testimony to his unique intellectual genius in general and to the depth of his preliminary study. Includes detailed appreciation of the data given in various verses with critical examination of commentators' views. Concludes with a tribute to the excellent knowledge of Himalayan geography of Kālidāsa as exhibited in *Meghadūta*.—N.K.S.

159. Srinivasan, P.R. :—*A Brāhmī Inscription from Pratapgarh*.

EI, XXXIX, Pt. 3, 1971 (1985), pp. 79-80.

See Under Sec. IV.

160. Srinivasan, P.R. :—*A Copper-Plate Record from Mahoba*.

EI, XXXIX, Pt. 7, 1973 (1986), pp. 141-246.

See Under Sec. IV.

161. Srinivasan, P.R. :—*Some Brahmi Inscriptions from Guntupalli*.

EI, XXXIX, Pt. 7, 1973 (1986), pp. 247-252.

See Under Sec. IV.

162. V. Anuradha :—*Delineation of Female Figures in Amaravathi Sculptures*.

JI, IX-X, Nos. 1-4, 1982, pp. 87-90.

See Under Sec. II.

VI—HISTORY

163. Chaturvedi, Sarojini :—*Śaka Connection and Interaction in Indian Civilization.*

BMA, XXIX-XXX, 1982, pp. 75-82.

The paper discusses the influence of the Śakas on Indian culture and their adaption of Indian religion and way of life. It is discussed under-art and architecture, language and literature, astronomy and astrology, sun worship of the Śakas, Śaka era, Indianization of Śakas. The Śakas outside India remained tribal and brutal with a little change due to association with Iranian and Parthians. On their arrival in India they easily accepted to Indian social organisation, religion and language. They propagated the Greek ideas and ideology in the field of art, astronomy and astrology.—S.P.S.

164. Chowdhary, D. Kirankrantha :—*Vīra Naraśingadeva Yādavarāya : A Little Known Coḷa Feudatory of Chittor District.*

VUOJ, XXIV, Pts. 1-2, 1981, pp. 99-102.

This paper tells a brief biography of Vīra Naraśingadeva Yādavarāya, a little known chief of Coḷa feudatory. Vīra Naraśinga was a brave chief whose ruling period starts from 1208-09. There are so many inscriptions, depicted in this paper showing the merits of this chief. The time of these inscriptions is probably from 1208-1245 A.D. But the independence earned by this chief seems to have been lost by his descendant in the subsequent times. In an inscription from Rāmgiri dated in the third year of Vīra Gaṇḍagopāla, Vīra Naraśingadeva is found as a donor. According to the record found in 1294 A.D., Yādavarāya Gaṇḍagopāla must be the successor of Naraśingadeva Yādavarāya—B.M.S.

165. Ganguly, D.K. :—*Medieval Orissan Coins as a Source of History.*

JNSI, XLIV, 1982, Pts. 1-2, pp. 114-129.

Numismatists have tried to trace the history of Medieval Orissa on the basis of coins of different varieties. A large number of small circular gold coins described as Gaṅga fanams were the sole issue of

Anantavarman Choḍagaṅga and his successors. In 1942, 119 small gold coins were discovered at Parimalgiri in the erstwhile Patna estate. R.C. Rath has attributed these coins to the Chauhan king Rāmadeva of Patna (1212-71 A.D.). Gold coins of Kalachuri kings of Ratanpur have been discovered at Sonpur in Sambalpur district and Ratanpur in Puri district. They belong to Jājalladeva (11), Prithvideva (v) and Ratnadeva (11) who ruled from 1090 to 1158 A.D.

At Sonpur 27 Yadava gold *padmaṭaṅkāś* were found of which 9 are of Singhana (1210-47 A.D.) 5 of Kaṇhapa or Kṛṣṇa (c. A.D. 1247-60) 5 of Mahādeva (c. A.D. 1250-71) and 3 of Rāmacandra (c. A.D. 1271-1307 A.D.). The coins known as the Gajapati Pagodas belong to Sūryavamśī king Kapilendradeva (c. A.D. 1435-67). These coins were issued by Gajapati kings who founded their kingdom in Orissa around the 9th century A.D., after migrating from their homeland in Koṅṇḍeśa located in the Western Karnatak and Coimbatore and Salem districts of Tamil Nadu.

A unique silver piece of Malik Ikhtiyar-ud-din Yuzbak who was placed in charge of Gauda by Sultan Ghiyasud-din of Delhi. This coin was struck at Lakhnauti in 1255 A.D. Another important coin of Sultan Ghiyasud-din-Jabal Shah of the Sur dynasty of Bengal dated in A.D. 1560 was issued from the mint of Jabalpur.

Orissa was conquered by Akbar in A.D. 1574. Coins of the Cuttak mint, issued in the name of Jahangir (AH 1036), Shahjahan, Aurangzeb (AH 1099-1102) Farukh-Siyar, Muhammad and Ahmad Shah have been discussed in this paper.

The Chinese pilgrim Hiuen Tsang who visited Orissa speaks of the port Charitra which was a centre of international trade. Similarly a vivid description of important towns has been indicated by the author in this paper.—D.D.K.

166. Kuinh, N.T. :—*Religious Condition of India at the Time of Emperor Aśoka.*

PBP, I, Pts. 1-3, 1981, pp. 327-336.

Aśoka held the balance of generosity evenly among all sects. His granting of cave-dwelling to the Ajivikas, or promoting the interests of Brāhmaṇas, Ājivikas and Nirganthas equally with the Buddhists through the agency of his officers, the Dharma Mahāmātras are evidences in question. He also favoured the sect of worshippers of the previous Bauddhas by doubly enlarging the stūpa of Buddha Konakamana and paying a personal visit to the shrine. And what

Aśoka inculcated in his Edicts displays a lofty spirit of toleration. Liberty to Brāhmaṇas and Śramaṇas is always emphasized as a public duty (Rock edict 3, 9) and proper behaviour to them must be equally paid (Rock edict 4, Pillar edict 7). In his pious tours, he extended his visits to all ascetics and Brāhmaṇas with liberty to them. He also ordered a decree to remove the previous distinction between sects and wished that they should reside everywhere; they are given the same honour. In some Edicts, it is stated that the king does reverence to men of all sects, whether ascetics or householders, by gifts and various forms of reverence. However, the sacrificial slaughter of animals was an interference with a prescribed form of Brahmanical religious worship, as he was against all types of violence.

The moral teachings that Aśoka engraved on rocks and pillars were of general nature and there is not anything particularly Buddhist in them. He preached and practised harmonious co-existence of different religious sects. — D.D.K.

167. Maḍan, A.P. :—*Was the Dramatist Viśākhadatta a Contemporary of Dantidurga ?*

VII, XX, Pts. 1-2, 1982, pp. 81-90.

Jagannath Agrawal's assigning the date of the *Mudrārākṣasa* between 737 and 754 A.D. after rejecting views of H.H. Wilson, Hillebrandt, Speyer, Sten Konow and K.P. Jayaswal, has been questioned, the identification of the patron of Viśākhadatta with Dantidurga founder of the Rāṣṭrakūṭa empire too, is contested. Various other views are also noticed on the issue. It is established after much discussion that Agrawal's view of Viśākhadatta being a contemporary of Dantidurga the Rāṣṭrakūṭa king, is not possible. The view of Telang, Dhruva, Antani and Tripathy that Avantivarman, the Maukhari prince patronised Viśākhadatta, is re-affirmed pointing out the lacunae in their respective arguments. Viśākhadatta, it is held, flourished in the last quarter of the 6th cent. A.D. and not 8th cent. A.D. as proposed by Agrawal.—S.M.M.

168. Mirashi, V.V. :—*Did Chandragupta II Become A Vānaprastha ?*

VII, XX, Pts. 1-2, 1982, pp. 176-183.

Bhandarkar's observation in his "Inscriptions of the Early Gupta Kings" that Chandragupta II went to Punjab to adopt *Vānaprasthāśrama* and stayed there for long time, has been critically examined. Basis for this observation is a round iron pillar at Mehrauli about 9 miles

south of Delhi with a record in Sanskrit verse inscribed on it. This controversial inscription states that the pillar was set up on the hill of Viṣṇupada. Its present position is in a slight depression with rising ground on both sides, which can hardly be called a *giri* (hill). There is a tradition that the pillar was brought there and erected by Anaṅgapāla in the early part of the 8th cent. A.D.

Bhandarkar's interpretation of the inscription is unacceptable. The intended sense is that King Candrar, being tired has quitted this world (i.e., earth : go) and has gone to the other world (*Karmajitāvanim*). But it cannot mean that he has left the earth and has gone to the Viṣṇupada—as Viṣṇupada is not outside the earth. It is farfetched to suppose that he had gone to Viṣṇupada hill in the Punjab for the religious rites performed in the *Vānaprasthāśrama*; for all these rites could easily have been performed at his capital. Candrar's going to Viṣṇupada (heaven) in person (*mūrti*) should not be taken literally : it is metaphorical and many such examples can be traced in Sanskrit literature.—S.M.M.

169. Pandey, R.J. : *Kālañjara ke Vismṛta Rūpakakāra Vatsarāja kā Tithi-Nirdhāraṇa* (Fixation of the Date of Forgotten Dramatist Vatsarāja of Kālañjara). (Hindi).

AURJ, I, No. 1, 1982, pp. 53-55.

Vatsarāja, the minister and court-poet of the Chandela king Paramarddideva and his successor-son Trailokyavarmadeva of Kālañjara was an eminent dramaturge of later Sanskrit dramatic literature. He had written eight very rare and most unpopular types of dramas, of which six are published in the name of *Rūpakaṣaṭkam* in the Gaekwad's Oriental-Series, No. 8, 1972 but remaining two, *Śarmiṣṭhāyayāti-Aṅka* and *Mādhavi-vīthi* are still unavailable. The date and personal life of this great dramatist is almost unknown.

The author attempts to fix the date and time of Rūpakakāra Vatsarāja with the help of both the sources literary and archaeological for the first time. He holds that Vatsarāja flourished sometime between the second half of the 12th and the first half of the 13th century A.D.

The author is conscious of the identity of dramatist Vatsarāja as distinct from many other Vatsarājas such as the writer of *Nirṇayadīpikā* and *Vārānasīdarpaṇa* (1641 A.D.), the son of Mahidhara and the minister of Paramarddideva, Kīrtivarman (1060 A.D.) a contemporary of our dramatist, the grandfather of Sallakṣaṇa and the Baccharāja, the father of Malakhan and the brother of Daccharāja.—Author.

170. Rao, C.S. & M. Krishna Kumari :—*Records of Rājādhirāja or Draksharama—A Study.*

II, IX-X, Nos. 1-4, 1982, pp. 1-6.

Kulottunga-I, son of Rājarāja Narendra became the master of eastern Chālukyan and Chōla dominations by 1070 A.D. As he descended from the Chālukya line on the paternal side and the Chōla line on the maternal side, the historians designated him and his successors as Chālukya-Chōlas. A number of local chiefs and mandalikas aided the Chālukya-Chōla rulers in times of need and thus enjoyed autonomous authority in Andhradesa. After the rule of Rājarāja-II (1146-1173 A.D.), 4 kings reigned in succession on the Chālukya-Chōla throne terminating by about 1279 A.D. It is curious to note that the Chālukya-Chōla-kings are not always the same as the kings of the Tamil area. The identity of the names of the kings and that of the reign periods are the same only in the case of the inscriptions hailing from the present districts of Guddapah and Nellore. The Draksharama records numbering 22 and one inscription from Simhachalam which are dated between A.D. 1193 and 1303 mention the names of two kings, viz., Rājādhirāja and Rājarāja. Their identity with the Chālukya-Chōla kings is disputed on the basis of the dates supplied by the inscriptions. The present paper relates to the records of Rājādhirāja at Draksharama and their significance in the reconstruction of the last phase of the Chālukya rule in Andhra.

On the basis of different inscriptions and other evidences it appears that a collateral branch of Chālukya-Chōla family ruled in the vicinity of Draksharama for nearly a century after the authority, effective or feeble, of the Chālukya-Chōla ended. The names of the kings do not necessarily indicate the suzerainty or the donor-chiefs or officers but points to the rule of the concerned king in the area in question.—D.D.K.

171. Rao, V.P.S. :—*On a Rare Silver Tetra-Drachm of Vonunos.*

JNSI, XLIV, Pts. 1-2, 1982, pp. 37-38.

The Śaka-Palhavas and Parthian races emigrated from the Central Asia and displaced the Bactrian-Greeks and the Indo Bactrians in the region of Bactra in the late 2nd century and in Gandhāra in the 1st century B.C. respectively. They removed the Bactrian-Greeks from Bactra region, then moved downwards to Ghazni and Qandhar, popularly known in those days as Arachosia.

The Vonunos group of the Indo-Scythic rulers settled in the Arachosia region and ruled over there. Maus-and Azes group entered

the Indus-Valley through the Bolan pass. They measured swords with the Indo-Bactrians in the Gandhāra region and pushed them to the South-East of the Ravi. The latter group made Pushkalavati (modern Peshawar) and Taxila their main strong-holds and minted their coins at both these places, while the Vonunos group minted their coins in the Arachosia region e.g., west of the Indus.

In 1922, the author's father, travelled upto the Khyber pass and acquired some silver tetra-drachms and drachms of the Indo-Scythic rulers viz, Vonunos Azes and Azilises at a village near the entrance of Khyber pass. Silver coins of Azes were minted at Pushkalavati and Taxila. The Pushkalavati coins have square omicron while those of Taxila have round omicron

There is only one more silver tetra-drachm of Vonunos, which is in the British Museum, London. The other one, which has been described above is with the author. The Indo-Scythian and Parthian coins are found in the region north of the river Ravi upto Qandhar. D.D.K.

172. Singh, O.P. :—*A Note on Silver Coin of Chandragupta I and Kumāradevi.*

JNSI, XLIV, Pts. 1-2, 1982, pp. 48-51.

See Under Sec. IV.

173. Sircar, D.C. :—*Lucknow Museum Copper-Plate Inscription of Surapala I, Regnal Year 3.*

EI, XL, Pt. 1, 1973 (1986), pp. 4-16.

See Under Sec. IV.

174. Sircar, D.C. :—*The Introduction of Balabhadra Worship in the Purī Temple.*

JASC, XXIV, Nos, 1-4, 1982, pp. 45-47.

See Under Sec. XIIB.

175. Srinivasan, C.R. & Sitaraman, B. :—*Ennayiram Inscription of Rajendra Chola.*

EI, XXXIX, Pt. 7, 1973 (1986), pp. 223-236.

See Under Sec. IV.

176. Srinivasan, P.R. & Subrahmanyam, V.S. :—*Three Inscriptions of Paramara Jagaddeva from Kelanupāka.*

EI, XXXIX, Pt. 7, 1973 (1986), pp. 253-272.

See Under Sec. IV.

177. Upadhyaya, Rambihari :—*Rāma kī Attihāstkatā (Historicity of Rāma).* (Hindi).

AURJ, I, No. 1, 1982, pp. 143-148.

See Under Sec. III.

VII—INDIA AND THE WORLD

178. Chatterji, S.K. :—*Sanskṛta Dig-Vijaya*.

OH, XXIX, Pt. 2, 1981, pp. 9-16.

It embraces a wide tract of country from Asia Minor to the Islands of the Indian Archipelago and China and Japan. The original Aryan people brought Sanskrit in the shape of pre-Vedic and Vedic dialects into India, but also other people who came in touch with the Vedic Aryans in India, who conjointly with the Aryans, built up the ancient Hindu culture of India viz., the speakers of the Austric, the Dravidian as the Sino-Tibetan languages; and finally, other peoples of 'Greater India' or Ancient Central Asia inhabited by the Iranian Kinsmen of the Indian Aryans, by the Aršik or Tokharian Indo-Europeans of Kucha and Northern Sinkiang, and by the Turks and Mongols; the peoples of Tibet, Burma, Indo-China and peoples of Indonesia. The Aryan tribes speaking a kind of Proto-Sanskrit first emerge into history in Northern Mesopotamia and Eastern Asia Minor, before they start on their eastward trek through Iran into India, and became established as the people of Vedic culture in Punjab and Upper Gangetic India somewhere round about 1500-1200 B.C. Sanskrit, or Vedic is a language belonging to the Indo-European speech-family to which also belong a number of great languages of ancient and modern times e.g., Greek, Latin, Old Irish, Gothic, Old Church slav, Old Balt, Old Armenian etc., and English, German, French, Spanish, Russian, Persian etc. which are some of the most widely spread languages of the present day.

The imaginative literature of Sanskrit, particularly in the two great epics of the *Rāmāyaṇa* and the *Mahābhārata*, made a conquest of the heart of Burma, Indo-China, Java and the greater part of Indonesia. Sanskrit grammar and phonetics induced the Chinese to study to some purpose the phonetics of their own language and made changes according to Sanskrit style. The Korean and the Japanese systems were based on Sanskrit alphabet, or rather, on the phonetic system behind it. The old Khotanese, Tokharian, Tibetan, Mon, Khmer, Cham, Siamese, Ahom, Burmese Newari, Old Malay, Javanese, Balinese and a few more of Indonesia and the Philippine Islands were written in various forms of the Indian script which may be described as the alphabet of Sanskrit. The Chinese, Korean and Japanese scholars of Buddhism took seriously to Sanskrit studies and handbooks of Sanskrit in the shape of Chinese—Sanskrit vocabulary

giving Sanskrit words in the Indian character with Chinese pronunciation and Sanskrit texts in the Chinese character, were prepared. The erudite author of this paper has given an elaborate account of the popularity of Sanskrit in India and abroad.—D.D.K.

179. Chaturvedi, Sarojini : *Śaka Connection and Interaction in Indian Civilization*.

BMA, XXIX-XXX, 1982, pp. 75-82.

See Under Sec. VI.

180. Dobbins, K. Walton ;—*Wilson's Ardana Antiqua : The Discovery of Ancient Afghanistan*.

JNSI, XLIV, Pts. 1-2, 1982, pp. 139-143.

See Under Sec. IV.

181. Gupta, R.C. :—*Indian Astronomy in West Asia*.

VII, XX, Pts. 1-2, 1982, pp. 219-236.

See Under Sec. XIII.

182. Gupta, Sushma :—*India and Iran through the Ages : Continuity in Commercial, Cultural and Political Ties*.

QRHS, XXIII, No. 4, 1983-84, pp. 33-42.

Indo-Persian ties can be traced back to the Indus-Valley civilization, thus making Indo-Persian relations, one of the most ancient of their kind in the world. The commercial and trade relations between India and Persia could be traced back to the third millennium B.C. The Harappan traders took pottery, grains, cotton goods, spices, stones etc. to Persia and Baylonia via Persian Gulf the oldest trade route, running from the mouth of Indus to the Eupharates. There are positive evidences of regular trade relations, both by land and sea, between India and countries of the West Asia, Mesopotamia and Arabia. The Achaemenian monarchs of Persia (6th cent. B.C.) extended their suzerainty over the frontiers of India. Darius sent a Greek mercenary, skylax to explore the Indus river at a time, when hardly any one could venture on such voyage. From the fourth century B.C. the trade and maritime activities were highly developed. The Mauryan rulers of India developed the Board of Admiralty and the Naval Department. Overland trade with Persia went through the

cities of the North-West, primarily Taxila, which was the collection point for goods that came from various ports and India served as a link for trade between China and Western countries. Relations between India and Persia were not confined to trade and commerce, but also extended to the cultural and political sphere and in fact India has been more indebted to Persia than Persia to India with the coming of the British in India, the role turned and influences flowed generally in opposite direction, that is, from India to Persia. The author has given a detail of such relations between India and the Western countries.—D.D.K.

183. Kundu, Pulak : —*Indian Deities on Bactrian and Indo-Greek Coins.*

JNSI, XLIV, Pts. 1-2, 1982, pp. 130-135.

It is interesting to note that some Indian deities make their appearance on the coins of the Bactrian and Indo-Greek kings. For example Lakṣmī or Yakṣiṇī is found on copper coins of Pantaleon and bilingual silver coins of Agathocles. A few of Agathocles' bronze coins have Vāsudeva and Balarāma also. Balarāma is shown as wearing an Indian *dhotī* and the *uttariya*, carrying a *gadā*, *aṅkuṣa* and a *hala*. The figure has a sword, hanging from a cross-belt.

Eucratides I's copper coin shows the figure of an enthroned deity holding a wreath and a palm and an elephant on the reverse of the coin. It also shows a legend which is read as *kavisiye nagara devatā*. This deity was no other than Indra. The figure of a bull adorns some of the copper coins of Heliocles. J.N. Banerjee has pointed out that this figure stands for the Indian god Śiva in his theriomorphic form. According to the testimony of Hesychius the presiding deity of the Gandhāra region was the bull. The figure of a humped bull appears on a few coins of Apollodotus, Menander and Artemidorus.

On the obverse of a few types of Telephus' drachms appears the figure of a snake-legged *Yakṣa*. The study of the Indian deities, appearing on the coins of the Bactrian and Indo-Greek kings, reflects the religious attitudes of these alien kings.

Heliocles had introduced coins with Śiva as the presiding deity of the Gandhāra region.—D.D.K.

184. Mahadihassan, S. : —*Indian Rasāyana and Chinese Alchemy (1981) with Alliea Origins.*

JASB, LII-LIII, 1977-78, pp. 184-186.

See Under Sec. XIII.

185. Mukherjee, B.N. :—*A Note on an Early Indian Postal System.*

JASB, LIV-LV, 1979-80, pp. 79-81.

See Under Sec. XI.

186. Prasad, N. :—*India's Cultural Impact on South-East Asia.*

PBP, I, Pts. 1-3, 1981, pp. 289-296.

The ancient history of the South-East Asia is linked up with India by strong cultural bounds, as is evident from their ancient names e.g., Combdia was known as Kambujadesha, Burma as Suvarṇabhūmi etc. The proper name of Java was Yavadvīpa. The story of contacts between our country and these countries must be extending over centuries and this proves the courage, capacity and foresight of our ancestors. Emperor Aśoka's devotion to Buddhism and his zeal to propagate it had brought these countries under its influence. The discovery of a bronze statue of Buddha on the west-coast of Celebes, the inscription discovered at the old site of Ghaṇṭāsālā on the coromandel coast record the charity of an *upāsikā* called Siddhārthamitrā. She was the wife of Sivaka, a 'Mahānāvika'. The word 'Mahānāvika' (Master-mariner) proves that merchants used to sail to distant shores. In the Saigon museum there are some old clay seals of the Indian merchants who had trade relations with this part of Indo-China. When the Roman emperor Vespasian (69-70 A.D.) prohibited the out-flow of gold, the Indian traders turned for this precious metal to the countries of South-East Asia. The traders took some scholars also with them. Proof of this fact we find on the east coast of Borneo, the Sanskrit inscription of king Mūlavarman which speaks of *viprair ihāgataih* (by Brahmins who have come here). The Brahmins, who accompanied the traders, took their different forms of worship to those lands. Śaivism, Vaiṣṇavism and the cult of Agastya—these three main forms of Hinduism were prevalent at that time. The first Śiva temple was built in Champa during the king Bhadravarman's regime. The stone slab *praśasti* of 732 A.D. found in central Java records, the construction of a Śiva temple there. Statues of other Hindu deities such as Durgā, Skanda and Gaṇeśa are also found in Java. The Śiva and Viṣṇu temples of Thailand were quite famous. There is a vivid description of Hindu Gods, their epics and other cultural records of South-East Asia in this monograph.—D.D.K.

187. Quoc, L.T. :—*Indo-Vietnamese Relations in Ancient Times.*

PBP, I, Pts. 1-3, 1981, pp. 76-83.

Some foreign references, biographies and archaeological evidences indicate the early contact between India and Vietnam.

According to some books written by Vietnamese Buddhist monks (of 13th and 14th century A.D.) some foreign Buddhist monks came to preach Buddhism in Vietnam in the 2nd and 3rd century A.D. One of them was a Chinese, other three were Indians. Therefore, it can be said that at that time, Vietnam was influenced more by Indian than by Chinese culture. Besides, there were also some Vietnamese Buddhist monks who came to India in the sixth and seventh century A.D. to visit the Buddhist holy places. In the southern part of Vietnam, there was a country named Phu Nam which was influenced by Indian civilization. Some historical and archaeological evidences also prove that the Lâm Ấp country (later called Champa) was influenced thoroughly by Indian culture. A well known bronze statue of Lord Buddha found at Dong Duong, is influenced by the art of the Guptas. According to Pierre Dupont this statue was made by the local people in the third century A.D. All these evidences prove that there were good relations between India and Vietnam in ancient times.—M.R.G.

188. Rupwate, D.D. : —*A Versatile Significance of Rta*.

ABORI, LXIII, Pts. 1-4, 1982, pp. 1-13.

See Under Sec. XV.

189. Singh, R.U. : —*Some Rare Indo-Greek Silver Coins*.

JNSI, XLIV, Pts. 1-2, 1982, pp. 39-41.

See Under Sec. IV.

190. Sohoni, S.V. : —*Kālidāsa and the Geography of Central Tibet*.

ABORI, LXIII, Pts. 1-4, 1982, pp. 121-156.

See Under Sec. V.

VIII—LAW, POLITY AND ADMINISTRATION

191. Oleksiw, Susan :—*The Role of the Sarasvatīvilāsa in the Development of Modern Hindu Law : The Case of Disqualified Heirs.*

WZKS, XXVI, 1982, pp. 47-58.

When the British undertook to administer the personal law of the Hindus according to the Dharmaśāstras, their interpretations of the texts and commentaries were often far removed from the original intent of the authors. They recognised two schools of Hindu law based on two texts, the *Dāyabhāga* and the *Mitākṣarā*, which itself had several sub-schools. Three other texts accepted by the British as authoritative for South India were the *Sarasvatīvilāsa*, the *Mitākṣarā* and the *Smṛticandrikā*, in the development of the law on disqualified heirs under the British courts.

In classical Hindu law certain individuals were disqualified from participating in succession of heirs in the metrical Smṛtis of Manu, Yājñavalkya and Nārada, which together exclude the impotent, outcast, congenitally or later blind and the deaf etc. on the grounds that an individual so disordered was incapable of performing the funerary rites, which were considered the major responsibility of the inheritor. But these people had the standard right of maintenance. Later texts, including SV, interpreted and elaborated on the Smṛti passages according to their views. Many western scholars kept in mind the more important general principles of the law, i.e., "incapacity to inherit is purely personal. The legitimate sons of disqualified heirs take the share of their father."

The Caste Disabilities Removal Act (1850), The Principles of the Hindu Law of Inheritance (1882), The Hindu Succession Act (1928 and 1956), and the fourteenth edition of Mulla's 'Hindu Law'—and other similar texts have been discussed in this paper.—D.D.K.

192. Pitamaha, Mahendra Pratap :—*Nyāya (The Law)*. (Hindi).

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 179-186.

This treatise has been prepared with a simple idea to present that in order to maintain law and order in society, our forefathers, great scholars, law-makers have been preparing different texts on terrestrial

laws. Whatever has been done in this concern is merely chimeras, hallucination malevolent and depressing laws to generate poisonous results. It is a misnomer to call them as laws. To quote an example, Manú, the famous Smṛtikāra says that a king can act as fire, wind, sun, moon etc. He may be a grown up person or a child, even then he should be worshipped since he is the incarnation of a god. Manu has shown a drastic distribution of property who allots 4 3, 2 and 1 part of a property of a Brāhmaṇa, who has a Brāhmaṇa, Ksatriya, Vaiśya and Śūdra lady as wife. Old Testament announces carnage of human beings who are strong and rich communities.

Similarly we find different types of pestiferous and paradoxical laws and similar is the condition of law and justice in Christian laws.

The author justifies the role of Upaniṣads and Vedas where one can find true justice and equity.—D.D.K.

IX—LINGUISTICS AND GRAMMAR

193. Balasubrahmanyam, M.D. :—*Pāṇini* 3 4.10.

PBP, I, Pts. 1-3, 1981, pp. 57-61.

Three Vedic words namely “*prayai*, *rohiṣyat* and *avyathiṣyai*” are *nipātana*-s, denoting the infinitival sense (*tumārthe* recurring from *Aṣṭādhyāyī* 3, 4, 9 into 10) in the Sacred Literature (*chandasi*), according to the famous grammarian Pāṇini. But the Pāṇinīyas i.e., the followers of Pāṇini have found it convenient to derive them from the process :

$pra\sqrt{yā} + kai = prayai$ ‘to go’
 $\sqrt{ruh} + iṣyat = rohiṣyai$ ‘to ascend’; and
 $\bar{a}\sqrt{vyath} = iṣyai = avyathiṣyai$ ‘not to feel pain’

and the *nipātana* word is made by means of *kai* (a *kṛt* suffix) as suggested by the *Kāśikā* ad A 3, 4, 10 as follows : “*pra-pūrvasya yāteḥ kai-pratyayaḥ*”. The need for treating the *kṛt*-*pratyaya* (*kai*) as a *nipātana* arises here, because this suffix has not been enumerated in the list of the fifteen infinitival bound morphemes taught in A 3, 4, 9. The exponent *k* causes the elision of the final *ā* of the root before the suffix *kai* though the force of A 6, 4, 64. Consequently *prayai* will have to be constructed in accordance with the step : $pra\sqrt{yā} + kai$ *kai* by *nipātana* (A 3, 4, 10). Thus *prayai* is an oxytonic infinitive in Pāṇini’s system of accentuation.

The other two *nipātana*-*rohiṣyai* and *avyathiṣyai* are formed with *iṣyai* according to the *Kāśikā*. Thus the problem posed by the three words furnishes us with the following criteria governing the applicability of A 3, 4, 10 to Vedic facts.

1. Pāṇini draws the oxytonic *prayai* from RV., which is taught as a *nipātana* owing to the exclusion of *kai* in the list of infinitival suffixes enumerated by P. in A 3, 4, 9.
2. The barytonic *avyathiṣyai* could be justified in the light of A 6, 2, 2 while the barytonic accentuation of *rohiṣyat* may be explained in the light of P’s tool of *nipātana*. The characteristic omission of—‘*iṣyai*’ in A 3, 4, 9 provides the ground for treating these Vedic infinitives as *nipātana* words and

3. The *nipātana* may be regarded as one of the potent tools utilised by Pānini for explaining some of the anomalous Vedisms.—D.D.K.

194. Bharadwaj, O.P. :—*More on Plakṣa Prāsravaṇa*.

ABORI, LXIII, Pts. 1-4, 1982, pp. 249-251.

Refers to the literary information given in Diamond Jubilee Volume of ABORI : —

(1) 'Plakṣa Prāsravaṇa' originally is the region where Vedic river Sarasvatī originated at the time of the composition of the Brāhmaṇas, later spots of Plakṣa (the holy fig tree) or an ant-hill. (2) The region measured as a journey of 40 days on horse-back from the spot where Sarasvatī disappeared in Rajputana. (3) On way to the heaven abode mount Meru and (4) Sarasvatī in 'Plakṣa Prāsravaṇa' region is not fit for holy bath.

Here, the author takes into account the linguistic evolution of the word *Prāsravaṇa* comparing it with Pushto—the descendant of Avesta, Arabic and Persian, terming the region as Pachhāda located in the northern portion of the district Nahan in Himachal Pradesh. Compares linguistically *plakṣa* with *palās* > *valāsa* > *lavāsa* > *lavāsā*.

Refers to Sirmur Gazetteer and also takes up the account of Ghaggar river as a source of Sarasvatī—explaining how the water was considered injurious for health.

Concludes with a word that *Plakṣa Prāsravaṇa* can be identified with Lawasa Pacchad and Sarasvatī was a huge perennial river arising in the higher Himalayas and changed its course after R̥gvedic age due to seismic-tectonic upheaval in the region.—N.K.S.

195. Bhate, S. :—*The Place of P. 1.2.22 and P. 7.2.51 in the Aṣṭādhyāyī*.

ABORI, LXIII, Pts. 1-4, 1982, pp. 227-232.

Discusses the rules P. 1.2.22 *pūṇah ktivā ca* prescribing that the suffix *ktivā*, *ktā* and *ktavatu* added to the root *pū* *Ṇ* are regarded as not having *anubandha* *K* when they occur alongwith the augment *iT*. As a result *guṇa* is effected and the forms *pavitvā* *pavitaḥ* etc. are derived. Takes support from *Mahābhāṣya* in its support. Suggests that Vārttikakāra succeeding in avoiding the undesirable forms by allowing the *anuvṛtti* of *anyatarasyām na kit* and discarding the *anuvṛtti* of *seṭ*. Clarifies this through two rules. Adds that the three *vārttikas*

dealing with the problem of interpreting P. 1.2.22 show that the first two *vārttikas* did not find P. 7.2.51 in the text received by him.

To Kātyāyana, the rule means that the suffixes *ktvā*, *kta* etc., added to the root *pū* are optionally regarded as not having *anubandha K* in them.

According to Bhāradvāj the rule means that the suffixes *kta*, *ktvā*, etc. added to the root *pū* are obligatorily regarded as not having *anubandha K* when they occur along with the augment *iT*. Concludes with the remarks that both P. 1.2.22 and P. 7.2.51 probably did not exist in the original text of *Aṣṭādhyāyī*.—N.K.S.

196. Bhattacharya, B. : - *On the Sanskrit Restoration of Pūrṇacandra's Dhātu-Pāṭha from Tibetan Version.*

JASB, LIJ-LIII, 1977-78, pp. 88-91.

Pūrṇacandra's Dhātupāṭha professes to belong to the Candragomin system of Sanskrit grammar. This text has survived in its Tibetan translation published several times in the different editions of the Bstan-Hgyur. The purport of the present research paper is to give an idea of this less known Dhātupāṭha. The existing Tibetan translation of Pūrṇacandra's Dhātupāṭha is a revised and abbreviated version of its elaborate original. The translators have chosen only the essential roots and prepared a useful register of Sanskrit roots along with their meanings. The register starts with *bhū-sattāyām* of the *bhauv-ādika* group and ends in *miś samparke* of the *caur-ādika* class. Many roots have been omitted from the list. New meanings have been attached to some roots. But the *kaṇḍvādi* group has been left out entirely. When restored to Sanskrit the full text will record many hitherto unknown data of Sanskrit roots and their meanings and open newer meanings of comparative and historical research in the Sanskrit and Dhātupāṭhas of the varied systems of Sanskrit Grammar. P.G.

197. Bhide, V.V. :—*The Concept of the Sentence and the Sentence Meaning According to the Pūrva-Mīmāṃsā.*

PWIP, No. 6, 1980, pp. 137-142.

Jaimini composed the sūtras and established different rules for the proper understanding of the passage. The pūrva-Mīmāṃsā (also called Vākyaśāstra) proved the eternity of words and their eternal relation with their meanings and discussed the concept of a sentence. While pointing out the distinction between the grammar and the PM.

Kumārila uses the term *Kāvyaṇuśāsana* (sentence-instruction) for the PM system as against *Śabdānuśāsana* (word-instruction) which stands for grammar. According to him the grammar has not discussed the theory of a sentence, but discussed only the formation of meaningful words. But the sentence, according to PM, is a group of meaningful words and it is over and above the words. The *Vākya* i.e., a sentence is defined by many writers in different contexts, for example : -

Jaiminī in a *sūtra* defines as : So long as a single purpose is saved by a number of words, they form one single unit called a sentence. Commenting on this *sūtra* Śābara gives the clear definition of a sentence as : a sentence is a group of (meaningful) words conveying a single meaning. At another place he explains : where all the words, combinedly yield one single meaning, they form a sentence. Parthasarthi defines the sentence "the sentence is a collection of words which states one qualified meaning consisting of concepts brought into a harmonious relation with one another. The sentence cannot be without meaning". The *pūrvapakṣa* and *siddhānta* have also been discussed. According to Jha, in every sentence, each of the component words directly denotes its own meaning in the general form and indirectly indicates it as related to the meaning of the other words. To arrive at a definite meaning of the sentence two important theories of verbal expression of connotation known as *Abhihitānvaya* and *Anvitābhīdhāna* have been sponsored by the Mīmāṃsakas.- D.D.K.

198. Bollee, W.B. : *Notes on Middle Indo-Aryan Vocabulary I.*

JOIB, XXXI, No. 3, 1982, pp. 244-254.

In this paper some Ardhamāgadhī words have been discussed in detail such as—*a-paḍinna*, *avaṅgurai*, *dya-daṇḍa*, *keyaṇa*, *caraga*, *tāin*, *puḍho-siya*, *saṃvīya* and *sāñī-pāvāra*. Author has spotted some authentic references from Agamas, Pali texts, etc. and has suggested their corresponding meanings.—M.R.G.

199. Brockington, J.L. :—*The Syntax of the Rāmāyaṇa.*

JOIB, XXXI, No. 4, 1982, pp. 340-354.

It presents a brief survey of the sentence construction of the *Rāmāyaṇa* with particular reference to *Ayodhyā* and *Aranyakāṇḍas*. He has discussed some grammatical formations e.g., relative clauses, relative pronouns, adverbs, conjunctions, interrogative pronouns, interrogative adjectives, syntax of particles, verbal periphrases, geminated words (*āmreḍita*) etc. He concludes the article with the

remarks that general picture of the syntax of the *Rāmāyaṇa* is quite clear. The relative system is basically simple, the indefinite use of the double relative is quite frequent, the poem bristles with common use of anaphora, participles, parataxis or syntaxis etc

Finally, he adjudicates with the remarks that "the earlier portions of the *Rāmāyaṇa* were written in a very simple, straightforward style but complex constructions are more frequent in later parts of the text."—D.D.K.

200. Christol, Alain:—*Les Édits Grecs D' Aśoka : Étude Linguistique* (Greek Edicts of Aśoka—Linguistic Study), (French).

JA, CCLXXI, Nos. 1-2, 1983, pp. 25-42.

This paper deals with the Greek translation of Aśoka's RE XII (K and L); it studies, first, some difficult words in the Indian text : meaning of *tatra tatra*, *tehi* ('by them' or 'to them'), *Sār la* (usually understood as Skt. *sāra* 'essence' but, as 'mutual knowledge' by K R. Norman). Secondly, it tries to improve the translation of the Greek text : *iva* does not mean 'in order that' but, as in NT, has a jussive meaning '(tell) : let them become', does not represent 'persist' but "improve", then closer to the Indian compound *sāla-vāḍhi* 'increase of s'. Some other words are also studied.

The last part compares the two languages and tries to state what help can afford the Greek translation to a better understanding of the Indian text.—Author.

201. Dange, S.A. :—*Sphoṭa—A Reappraisal*.

PWIP, No. 6, 1980, pp. 69-78.

Sphoṭa is an important aspect, propounded by the grammarians, indicating the interrelation between a word and its meaning, or the process of cognition of expressed speech. But the concept of sphoṭa is not the same with Patañjali and the later grammarians. Bhartṛhari does not consider the importance of individual letters or words for cognition, while the later grammarians give various aspects of sphoṭa including the *varṇasphoṭa*. Patañjali believes in the sphoṭa of a letter, though to him individual letters in a word do not have the meaning. To explain this he gives the example of a chariot and its parts with the remarks that the parts do not get associated with the speed, which is the characteristics of the chariot. However, he takes the single-letter suffixes as conveying meaning, and says that the cognition of a

word is along with the suffix. The *varṇasphoṭa* of the later grammarians also has the same procedure, but it is open to fault like *vṛttidvayavirodha*, as in it the meaning of the term *varṇa* has a shift (i) any letter and (ii) a letter having a morphenic status. To overcome this difficulty Bhartṛhari never admitted any *sphoṭa* other than that of the sentence, calling it *akhaṇḍavākyasphoṭa*. The Mīmāṃsakas, and Naiyāyikas have also given their own views on *sphoṭa*. The final position is as under :—

Where there is cognition from a straightforward simple expression in a spoken language (either prior to expression or in the dormant state) *sphoṭa* is not necessary. The principle of *apūrva* is sufficient. But, when an expression is desired to give cognition different from that of the words in it, we enter the realm of *lakṣaṇā* or *vyañjanā* or *dhvani* which are only aspects of *apūrva*. The Ālāṃkārikas, like Bhāmaha do not accept *sphoṭa*, and term it 'sky flower'. Thus for plain and unbeguiled cognition the sequence of letters and words with the natural process of adding up to the final cognition with the *saṁskāra* on the mental process is sufficient. And it is not necessary to accept an added power of *sphoṭa*, which has been a problem even with the grammarians.—D.D.K.

202. Devsthali, G.V. :—*Pāṇini's Kāraka—Theory*.

PWIP, No. 6, 1980, pp. 47-56.

Language is used to express the things and events in the world, not as they actually stand, but as they are actually seen, felt or experienced by us. It is subjective phenomenon, as can be seen from our daily experience, that we actually get as many versions of an actual event as the persons speaking about it. One and the same fact can be expressed in widely varying versions by the same person under different conditions, or by different persons observing it simultaneously or other. This can very well be seen from the variety of ways in which one and the same fact is found expressed in a language.

The phenomena described and illustrated so far is referred to as *Kāraka* in Pāṇini's system, *Kāraka* literally means one who does, who accomplishes an act. Pāṇini has made it clear that *Kāraka* is a general name given to several things together on the basis of some general characteristic enjoyed by them all, the characteristic of leading to the accomplishment of something. All this has been introduced by Pāṇini as *apādāna*, *saṃpradāna*, *karana*, *adhikarana*, *karman*, and finally *kartr* is that *K*. which is self-dependent, All this matter has been elaborately discussed in this paper.—D.D.K.

203. Dhadhale, M.G. :—*Mīmāṃsā and Vyākaraṇa on Multiple Meaning (Esp. Synonymity)*.

PWIP, No. 6, 1980, pp. 57-68.

The monosemy in the language requires a word to have only one meaning and the meaning to have only one sound-symbol to express it. When this one-to-one relation is violated it gives rise to the two categories of multiple meaning viz synonymy and homonymy. The paper seeks to discuss synonymy from the point of view Mīmāṃsā and Vyākaraṇa. Synonymy can be viewed as belonging to different structural levels such as word-synonymy, sentence-synonymy, implicational synonymy, etc. Synonymity has been a major topic of western analytical philosophy since the last fifty years or so. The general trend is to consider (esp word-synonymy) in a natural language only to be linguistic myth. Synonymity has been employed to explain analytical character of sentences but it is also complained that it requires as much clarification as the very idea of analyticity which is supposed to explain. According to the Mīmāṃsā system, the relationship between a word and its meaning is natural and eternal. It is not conventional and every word should have only one sense to be expressed and vice-versa. This excludes the possibility of many words having the same sense i.e., synonymous. Jaimini has clearly stated in his aphorism that it is improper to assume many words expressing the same sense. Views of different doyens of Mīmāṃsā have been discussed. Similarly the doctrine of sphoṭa and its bearing on synonymy and other topic in this respect have discussed in this monograph.—D.D.K.

204. Garge, D.V. :—*On the Meaning of Vidhi with Reference to Maṇḍanamiśra's Vidhiviveka*.

PWIP, No. 6, 1980, pp. 149-154.

According to the first sūtra of Jaimini, the central element in the Veda is the collection of injunction (vidhis). Maṇḍanamiśra's *Vidhiviveka* is, as the title indicates, an exposition of the meaning of the optative suffix (vidhi-liṅ). In the opening Kārikā, he says the knowledge of the Veda which enables a man to achieve the goal of life (*puruṣārtha*), wholly depends on the correct interpretation of the injunctive passages in the Veda. According to the Mīmāṃsakas, the optative (injunctive) form *yajeta* is divided into the root *yaj* and the suffix *ta*. This suffix *ta*, in turn, contains two elements. One expresses general verballity, the other optativeness. Both these elements in the ending *ta* express *bhāvanā*, i.e. the efficient force. The *bhāvanā* expressed by the optative suffix (*liṅ*) which is the principal

part of the word *ycjeta*; the root *ycj* being regarded as subordinate to it. Since there are two elements of the suffix *ta* and both express *bhāvanā*, it follows that there are two *bhāvanās*. The optative element expresses *śābdī bhāvanā* or *pravartanā* and the general verballity *ārthī bhāvanā*. The *ārthī bhāvanā* is subordinate to the *śābdī bhāvanā* because it is the *śābdī bhāvanā* expressed by the suffix *liṅ* which prompts the performance of the action indicated. Thus, *ycjeta* means he shall bring into being something by a sacrifice. The *śābdī bhāvanā* is so called because it resides in and is based upon nothing but non-human word (*cpauruṣeya-śabda*) of the Veda.

Different teachers of Mīmāṃsā undertook to explain precisely the exact import of each of the two *bhāvanās*. Maṇḍanamīśra in his *Vidhiviveka* expounds the meaning of the optative suffix, that is, the *śābdī bhāvanā* in the *bhāvanāviveka* he deals with the nature and scope of the *ārthī bhāvanā*. D.D.K.

205. Gune, J. : -*The Meaning of Liṅ—According to the Nyāya and the Vyākaraṇa Schools.*

PWIP, No. 6, 1980, pp. 155-168.

Pāṇini has given six meanings as conditions for introducing *liṅ*. These are : 1. *vidhi* (injunction), 2. *nimantraṇa* (invitation), 3. *āmantraṇa* (permission), 4. *adhiṣṭa* (respectful command), 5. *saṃpraśna* (inquiry or deliberation), 6. *prārthanā* (request). According to grammarians like Kauṇḍabhaṭṭa, it is possible to reduce the first four of these meanings to one, namely, *pravartanā* (instigation). Nagesha suggests *prārthanā* to be included under *pravartanā*. Instead of saying just *pravartanāyām liṅ* why does Pāṇini say as he does in p. 33. 161. Two reasons are offered : 1. In order to allow a clear grasping of the detailed meaning or 2. In order to expatiate on the basic meaning. *Siddhāntakaumudī* also has accepted that it is better to say that *liṅ* should be introduced to express the meaning *pravartanā*, and that the separate mention of the four meanings is just for the sake of expansion.

There is a great deal of controversy about the meaning of *liṅ* among the various schools of Indian philosophy. In this paper the author has discussed only what the Naiyāyikas and the grammarians have to say about this. The Naiyāyikas used the word *vidhi*. Thus Jagadīśa clearly states that *vidhi* is the meaning of *liṅ*. This *vidhi* is then defined as the object of a cognition, which causes a desire to do, which in turn instigates one to perform an action. There are three such properties : 1. *kṛtisādhyatva* (feasibility), 2. *iṣṭasādhanaṭva* (the property of

being a means to something desired) and 3. *belavadaniṣṭānanubandhitva* (the property of not entailing a greatly undesired result). The *dharmin* of these properties is an action such as *pāka*, *yāga*, etc. The author of *Nyāya Muktaṭvāli* agrees with this interpretation. Views of other scholars have been indicated.

Historical development of this mood in the Indo-European family languages, Greek, Latin, Indo-Iranian, Germanic etc. have been discussed in the monograph.—D.D.K.

206 Laddu, S.D. :—*The Concept of Vākya—According to Kātyāyana and Patañjali.*

PWIP, No. 6, 1980, pp. 223-228.

Among the various branches of learning in Sanskrit grammar, the discussion on the concept of *vākya* goes back to the Triad of Sages. Pāṇini makes use of the term *vākya* in his sūtras three times, but he is nowhere explicit about what according to him constituted its real nature. Even on Patañjali's information, the first clear cut definition of a sentence comes through the *vārttikas* of Kātyāyana, which are in general upheld by Patañjali. Kātyāyana gives his first definition of a sentence (*vākya*) as follows :

A finite verb, together with the indeclinable(s), operator(s) of action and qualifying words makes a sentence. A later *Vārttikakāra* has revised this as *Ākhyātam Saviśeṣaṇam*, for the auxiliaries that are listed all are its modifications in some form and nothing more. Kātyāyana gives a second definition of a sentence as : "What contains a single finite verb is called a sentence." A brief record of observations from Kātyāyana and Patañjali proves almost conclusively that both these Munis of Sanskrit grammar opined -

1. That one sentence can contain in only one finite verb,
2. and that it may besides contain other elements in modification of that verb, such as operator(s) of action and the qualifying expressions of the verb and/or the operator(s).—D.D.K.

207. Mahavir :—*Concept of Śabda in Pāṇini.*

VII, XX, Pts. 1-2, 1982, pp. 58-62.

Śabda has anticipated much debate and dispute in Indian Philosophy. Grammarian philosophers have treated it differently. Pāṇini, in the *Aṣṭādhyāyī* (*Aṣṭ.*), uses the term *śabda*—compounded or

otherwise—in twelve *sūtras*. It is established : (1) That Pāṇini regards as *śabda* all the various grade of linguistic utterances starting from phonemes upto the sentence. Hence his exhaustive treatment of the gradual aspects of *śabda* is in *Aṣṭ. (Śabdānuśāsanam)*. (2) That sentence (*vākya*) is the ultimate *śabda* which is the final aim of Pāṇinian *Śabdānuśāsanam*. The interpretation of *śabda* as mere word (*pada*) by later grammarians is wrong, the later being merely a grade of *śabda* in Pāṇini. Pāṇini is a sentence-grammarians rather than a word-grammarians merely. (3) That the tradition and the modern pedagogical system of Pāṇinian grammar confined only to word-derivation strongly needs a re-appraisal and re-orientation to remove the distortion and misinterpretation of the *Aṣṭ.*—S.M.M.

208. Mahendale, M.A. :—*On Pāṇini 1.3.41.*

ABORI, LXIII, Pts. 1-4, 1982, pp. 225-226.

Discusses Pāṇini's 1.3.41, i.e. the root *kram* with the prefix *vi* takes *Ātmanepada* terminations if the meaning *pāḍaviharaṇa* is to be conveyed. Enters into a discussion on the word *pāḍaviharaṇa*. Patañjali does not comment on this *sūtra*. Also checks up the interpretation given in *Kāśikā*. On the basis of the evidence given in the paper it is stated that the expression *pāḍaviharaṇa* in the Pāṇini-sūtra refers to his peculiar method of recitation. If the *hotṛ* priest recites the stanza by separating its quarters (*pāḍas*) one would say *hotā vikramate*. *Pāḍaviharaṇa* refers to 'placing of a step' and not to the separation of *pāḍas*. —N.K.S.

209. Nath, Mrinal Kanti :—*A Note on Sanskrit Kulaṭā (Pāṇini 6.1.94).*

VII, XX, Pts. 1-2, 1982, pp. 63-66.

The Sanskrit word *kulaṭā* is accepted as an irregular formation according to sandhi rules. This word is considered to be derived from *kula+atā*, which gives *kulaṭā*, instead of the expected form *kulāṭā*. The paper attempts to show that this form cannot be the result of irregular formation in sandhi—and has no relation with the root *at*. The word may have its origin in Old Indo-Aryan-*ku-laṭā*. The line of semantic development on the hypothetical basis is as follows :—'a bad woman', 'an unchaste woman', 'a wayward wife', 'a prostitute', and a 'hartol'. Above contention has been solved by the evidences drawn from Old-Indo-Aryan, New-Indo-Aryan and Indo-European languages.—U.R.G.

210. Pathak, V.S. :—*Āhata : A Semantic Study.*

JNSI, XLIV, Pts. 1-2, 1982, pp. 97-107.

The word *āhata* occupies an important place in numismatic terminology. The author has discussed the semantics and the morphology

of this word in some detail. It has its origin in the root $\sqrt{\text{han}}$ —to kill, to smite, to beat and $\bar{a}hata$ denotes punch-marked coins as $rūpas$ (symbols) are beaten into them. In the *Kāśī-ā* and the *Vinayapīṭaka* it denotes a similar sense. The root $\sqrt{\text{han}}$ of which $\bar{a}hata$ is the past participle is traced to the Indo-European 'gwhen'. The phoneme 'gwh' is labio-velar and sonant aspirate of Indo-European, which changed in the various Indo-European languages. In Slavonic and Iranian, the aspiration is lost, in Greek it is changed into the corresponding surd aspirate, and in Latin into a fricative. In Sanskrit it is weakened into h . Following this phonetic law, 'gwhen' is found in Greek as 'thenei', Latin 'fendere', Sanskrit *han*, Avesta Old Persian 'Jan', 'gan', Modern Persian 'gan', Armenian 'ganem', Lithuanian 'ginti' etc., all in the sense of killing or striking. Ogwhen, IE, is transformed into Greek 'euthenes' (blooms), Armenian 'yogn' (lot, whole), Lithuanian 'gana' (sufficient), Church Slavonic 'goneti' (renders sufficient), and Old Persian 'ajaniya' (moulded). In Modern Persian 'āgnish' (stuffing), 'āgnah' (stuffing of wool or lining), 'āg-nīdan' (to stuff) are still current. The word $\bar{a}hanas$ occurs in *Rgveda* and *Atharvaveda* also.

The Vedic word $\bar{a}hata$ in the *Aṣṭādhyāyī* means 'moulded', this is the meaning which was current in the Achaemenian empire in the Western Frontier of India and the Eastern Frontier of Achaemenian empire, which flourished in 5th or 6th century B.C.

Derivates of $\bar{a} \sqrt{\text{han}}$ occur in Brāhmaṇas also. Thus various meanings of this root have been discussed from the pre-historic time to the modern times.—D.D.K.

211. Raja, K.K. :—*The Role of Tātparyā in Understanding Sentence-Meaning.*

PWIP, No. 6, 1980, pp. 95-100.

The term *tātparyā* refers to the meaning intended to be conveyed by an utterance, and can be viewed as the meaning intended by the speaker or as the purport of the utterance. The meaning of a sentence can be considered from two distinct stand-points, from the point of view of the speaker and from the point of view of the listener. The general western approach has been from the speaker's point of view, while the Indian approach has been mainly from the listener's point of view. In a normal situation there can be five different aspects of the meaning of an utterance : 1. What is in the mind of the speaker who makes the utterance ? 2. What the speaker wants the listener to understand. 3. What actually the utterance conveys. 4. What the listener understands as the meaning of the utterance. 5. What is in the mind of the listener on hearing the utterance.

According to Kumārila, *tātparya* works as a general motivating force to help in correlating the word-meanings and forming the sentence-meaning. *Tātparya* is the intention or the desire of the speakers according to the Naiyāyikas. According to the Mīmāṃsakas, it is the purport of the sentence. This *Tātparya* is all comprehensive, but not all powerful and absolute. Normally it can not change the *śakti* or the primary meaning of a word. According to the Mīmāṃsakas, the *śakti* or the relation between a word and its meaning is *autpattika*, innate or permanent; according to the Naiyāyikas, this *śakti* is conventional or *sāmketika*, but permanent being based on the will or *icchā* of God in the case of ordinary words and of the authors in the case of technical terms etc.

According to rhetoricians there are three functions of a word *abhidhā*, *lakṣaṇā* and *tātparya*. *Tātparya* was accepted for the first time by Abhinavagupta in his *Locana*. He followed Jayanta in this respect. Later Ālankārikas took it as a general view accepted by Dhvanikāra himself. Thus Ruyyaka says that Dhvanikāra accepted *vyāñjanā* as the fourth *vyāpāra* distinct from *abhidhā*, *lakṣaṇā* and *tātparya*. The Bhāṭṭas have definitely stated that they accept only *lakṣaṇā* and not *tātparya* to explain the emergence of the sentence meaning from the word-meaning.—D.D.K.

212. Shastri, K.D. : *On the Meaning of the Root Jñā*.

PWIP, No. 6, 1980, pp. 39-46.

Most of the roots express two-fold meanings, action or effort (*vyāpāra*) and the result or fruit (*phala*) for which the action is desired. Commentators of Sanskrit grammar are of the opinion that in the root *jñā* the cognition (*jñāna*) is the fruit, and the process leading to the emergence of cognition is action. This process is said to be the contact of the self and the mind. As Nāgeśa observes, the self is the thinking faculty (*antaḥ karaṇa*) and the mind is the mode (*vṛtti*) of that faculty. Here if we accept cognition and its process as fruit and action respectively in the meaning of the root *jñā*, the root would be intransitive because both the fruit (cognition) and the concerned action inhere in the self same locus, i.e., the agent or knower. This is obviously not the correct position as the root *jñā* is transitive and not intransitive. In order to resolve this problem, it has been suggested that the question of common locus should not be decided only through the relation of inherence. The cognition and the concerned process have, no doubt the common locus but only through the relation of inherence. If we accept the relation of objectivity also then through relation the fruit (cognition) would exist in the object and not in the agent.

Through these two different relations, objectivity and inherence, the fruit and the action of this root will have different loci and then the transitive nature of *jñā* would be justified. These specific types of relations must be admitted otherwise, everything will have common locus with everything if only temporal relation is taken into consideration. Thus result will be that no root would be a case of transitive and thus the above definition will prove to be wrong. Shastri has quoted different eminent grammarians for and against this interpretation. Finally this monograph concludes with the remarks that we may accept cognition (*jñāna*) as the fruit (*phala*), not the *avaraṇabhāṅga* or *viśayatā*, and the contact of the self and the mind as the action or effort (*vyāpāra*) as the meaning of the root *jñā*.—D.D.K.

213. Srivastava, S.C. :—*Jṅgrdhātoḥ Striyām Bhāvearthē Ktinoapāṇinīyatvam* (Which Stem has been Used in the Root *Jāgr*). (Sanskrit).

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 53-54.

In order to obviate confusion, let us first make it clear that Pāṇini has applied different types of stems for different roots. The present debate is on $\sqrt{jāgr}$ (to rise) as to which stem has been used and which word has been formulated. $\sqrt{jāgr}$ with *lyud* becomes *jāgaraṇam*. If we used *ghanj*-stem then it forms *jāgarah*. Hence *jāgaraṇam* and *jāgarah* are the two right words according to Pāṇini's grammar.

In feminine gender $\sqrt{jāgr}$ in *bhāvārthe* 'ś', stem makes :

$$\begin{aligned}\sqrt{jāgr} + ś + tap &= jāgaryā \text{ and} \\ \sqrt{jāgr} + a + tap &= jāgarā.\end{aligned}$$

But some scholars apply $\sqrt{jāgr} + ktin = Jāgarti$. To justify this formation a learned scholar Mukut, in his commentary on *Amarakoṣa* remarks *ktini Jāgartiapi* etc., and this formation has been approved by a grammarian named Subhuti. On the analogy of this commentary some modern scholars also consider it an appropriate formation, but this is a misnomer as declared by the author of this article.—D.D.K.

214. Trikha, Raj Kumari :—*An Approach to the Crude Meaning of the Word Śukra*.

JOIB, XXXII, Pts. 1-2, 1982, pp. 18-20.

Sanskrit dictionaries give various meanings of the word *Śukra*, i.e., the planet Venus, *Śukrācārya*, *Jyeṣṭha* month, Agni Semen, seed, essence, poetry, an eye disease, bright, white, pure, a kind of liquid and a poet.

In the Vedic period, majority of meanings of Śukra have common underlying idea of purity. So, Śukra came to mean pure; and pure Soma liquid, as well as purifier-Agni, the Sun and the mental purifier Satya.

The pure things shine as well. The white colour is symbol of purity. The planet Venus is personified as white-coloured. Thus Śukra meant pure, bright, white and the planet Venus.

The purifiers are hot as well. Thus in the next stage of Semantic development, the word came to mean various hot things. Firstly heat within the body, its essence the semen was called Śukra. It is seed of a little being (birth of a child). So Śukra meant seed and rebirth (in *Muṇḍakopaniṣad*). Later Śukra started to be related to intellectual, pursuits and personalities i.e., poetry, the intelligent politician Śukrācārya and another scholar Bṛhaspati. Thus, the crude meaning appears to be connected with purity. Later on, it had a vast semantic change and the word came to mean various objects. Lastly, the semantic change has been presented in a table form.—Author.

215. Upadhyaya, V. : *On the Meaning of Vidhi-Liṅ*.

PWIP, No. 6, 1980, pp. 169-174.

Maṇḍanamiśra's *Vidhiviveka* is an exposition of the *Vidhyartha*. It refutes the view of the Bhāṭṭas and Prabhākaras on *Vidhyartha* (the import of the *Vidhi-liṅ*) and accepts *iṣṭasādhanaiva* as the chief import of *Vidhi* and elucidates it. He discusses such topics as the existence of *Sarvajña Īśvara* and the theory of *Apūrva*. He condemns the view of Prabhākara that *Kārya* or *Apūrva* is the meaning of optative suffixes. In the third section entitled *Vidhinirṇaya*, Parthasarthi Misra discusses the nature of *Vidhi* or Vedic injunction expressed by the suffix *liṅ* when added to such roots as *Yaj*, *hu* and the rest. Maṇḍanamiśra discussed this point elaborately in his *Vidhiviveka* where he supported Kumārila's view on the subject. He also rejected the theory of Prabhākara who, following the ancient Mīmāṃsakas Bhartṛmitra etc., had maintained that by the suffix *liṅ* in the Vedas, *niyoga* or *apūrva* is meant.—D.D.K.

216. Varma, K.C. :—*Date of Pāṇini*.

VII, XX, Pts. 1-2, 1982, pp. 29-57.

There has been a great deal of controversy among the scholars about the date of Pāṇini. Actually there is no agreement among them on this issue. Yudhiṣṭhira Mīmāṃsaka clings, obstinately, to 2900 B.C.

Majority of western scholars assign him to the 4th century B.C. while a number of Indian scholars place him in the 5th century B.C.

The article concludes with the remarks that Pāṇini did not live later than 1100-1000 B.C. The author is of the opinion that there are two main hurdles which are against fixing Pāṇini's date higher than 500 B.C. These two hurdles are the mention of *Yavana* (*Aṣṭādhyāyī* 4-1-49) and *Parśu* (*Aṣṭādhyāyī* 5-3-117). First of all, the author has refuted all the arguments for putting him not higher than 5th century B.C. With the help of evidences from *Kalpasūtras*, *Vedāṅga-Jyotiṣa*, *Gṛhya-sūtras*, *Mahābhārata*, *Maitrī-Upaniṣad*, *Pañcasiddhāntikā*, *Bṛhat Saṃhitā* etc., he has placed Pāṇini in 1100-1000 B.C. Original passages have been cited in the Appendix.—U.R.G.

217. Varma, S.K. :—*Sentence-Meaning According to Bharṭṛhari*.

PWIP, No. 6, 1980, pp. 17-38.

The Indian grammarians had developed an advanced set of theories on sentence-meaning, even before the Egyptian and Greek scholars started considering the primary problems in that respect. In this regard morphological and semantic aspects were taken into account by the grammarians, the philosophers, the poetic critics, the theologists and linguists. Being equally well versed in theology, philosophy and grammar, and also because of being a well renowned poet himself, Bharṭṛhari was well conversant with all these theories, and was recognised as an authority in this regard. In his immortal work *Vākya-padiya*, he has furnished divergent views in this regard as those of Vedicists, Mimāṃsakas, Naiyāyikas, Bauddhas, Poetic critics, Etymologists, as well as those of different schools of Indian grammarians. Thus he is indebted to his forerunners as he has given a Quintessence of their work which is a beacon light even for the theoretical linguists of today, who have all the mechanical advancement at their command. A resume of other schools, furnished in this paper, is as under :—

1. Vedic View : Speech is a divine phenomenon which originates from the inner heart and is expressed in the form of the different words.
2. Prātiśākhya : Intent is the basic unit of speech : The words originate from the statement.
3. Brahmanical view : A statement is a semantic unit, still the meanings of the individual words employed therein also have the own individual identity.
4. Grammar and Etymology : The word and its meaning are integrally one and inseparable and a meaning becomes apparent only when that word is used in a context.
5. Pāṇini : Though the words in their 'lexeme' form are integrally one with its denoted meaning, still they become usable only in a context is as sentence in its pronounced form.
6. Audumbarāyaṇa's

theory of *Sphoṭa*. 7. Syntactic theory of Mīmāṃsā. 8. Kātyāyana and Patañjali. The sentence is based on one action-word alone. Finally Bhartṛhari gives a resume of eight different theories about the sentence and its meaning : three of them declare sentence and its meaning as an indivisible unit, while the rest of the five recognise the role of the constituents, in making a sentence and thereby in the process of self-expression. He explains *Sphoṭa* and *Artha* as two associated phenomena of the same factor, the former representing the wholesome integrated unit of "perception", while the latter represents the dilatory sense involved in 'Knowledge' which is based on the details of the same wholesome reality. - D.D.K.

X-LITERATURE AND RHETORICS

218. Athavale, R.B. : — *Prayoga-Vijñāna of Kālidāsa*.

JASB, LII-LIII, 1977-78, pp. 17-24.

Kālidāsa surpassed all other distinguished dramatists in his almost perfect mastery of *Prayoga-Vijñāna*, the first essential requisite of which is the art of creating scenes and situations that delightfully attach the eyes and ears of the enlightened audience. Kālidāsa's mastery over the stage has been illustrated here by the scene of three maidens belonging to the hermitage of Kaṇva and watering the trees in the garden, the arrival of Duṣyanta who is charmed with the lovely face of Śakuntalā and who imagines the bee-hovering round Śakuntalā's face as his rival in his amorous dalliances with Śakuntalā. The learned author of this paper shows that the bee-incident of Bhāsa in the *Svapnavāsavadattā* is in clear contrast with that of Kālidāsa who creates in the mind of spectators the sentiment of love while Bhāsa creates the emotion of laughter in their minds. Another example contrast in the art of stage effect is that of the scene of dancing of the heroine Mālavikā before an elite audience, chief of whom was the hero, Agnimitra on one hand, and that of scene of bringing the hero and the heroine together in a musical concert arranged in the temple of the God of love in the *Mṛcchakaṭika*. However the poet Śūdraka has simply referred to the concert in passing and he was not as adept as Kālidāsa in the art of scenic-effect. Similar examples from the *Uttararāmacarita* and *Mālatīmādhava* of Bhavabhūti and the *Mudrārākṣasa* of Viśakhadatta have been given. Finally it has been concluded that the dramas of Kālidāsa are admired by the audience because these contain scenes full of love affairs that highlight Śṛṅgāra rasa in all its phases.—P.G.

219. Bai, E.R. Rama : — *Uttaracampū or Uttararāmacaritacampū o Venkaṭādhvarin—A Brief Analysis*.

AORM, XXXI, Pt. 1, 1982, pp. 1-8.

Uttaracampū or *Uttararāmacaritacampū* is one of the less known Campū of Venkaṭādhvarin. Though there are about twenty three manuscripts available in various libraries of Southern India but this analysis is based on the *Granthamālā* edition from Bombay.

The story of the Campū is mainly based on the *Uttararāmāyana* of Vālmīki. Agastya, asked by Rāma, narrates about the birth of Rāvaṇa and other demons as well as the source of their enormous powers. Thus, story is interesting but not purely related to Rāma. Narrating the story in an ornate and dignified literary style the poet has shown his erudition in the śāstras like *Nyāya*, *Mīmāṃsā*, *Vyākaraṇa*, *Yoga* and *Advaita*, philosophy etc. hence according to Sanskrit poetics his language has *Oja* and *Prasāda guṇas*.

To ornate his poetry he has used both kinds of figures of speech pertaining to sound and sense very beautifully. His favourite figures of speech are *Śleṣa*, *Yamaka*, *Anuprāsa*, *Upamā*, *Utprekṣā* and *Virodhābhāsa* which are used by him with a poetic genius to make the description realistic and telling.

The Campū is to be critically edited comparing with all the available (about 24) manuscripts and deserves a detailed analytical treatment at the hands of scholars.—K.C.V.

220. Betai, Ramesh :—*Sanskrit Nāṭyaśāstra mā Abhinaya Vicāra*
(*The Analysis of Abhinaya in the Nāṭyaśāstra*).
(Gujarati).

Vid., CXVI, 1982, pp. 20-34.

All the authors on dramaturgy have accepted four kinds of dramatic representation (*abhinaya*). Bharata has elaborated about these actions. Dealing with bodily action (*āṅgika*) he has described the parts (*aṅga*) and sub-parts (*upāṅga*) of the body, by the action of which the meaning and the feelings of the poet can be expressed.

Expression by speech (*Vācika abhinaya*) is also very significant in a drama. Bharata says that speech is the main body of the drama, as the other three kinds of action (bodily, dress and decoration etc.) convey only the meaning of poet's sentences while the expression by speech conveys the whole feelings.

Ahārya (dress and decoration) is told as the ornament of drama.

Sāttvika abhinaya is fully endowed with the other three kinds of actions of body, speech and dress etc., hence it is the most important in the whole drama. To show the horripilation (*romāṇca*), trembling (*kampana*), perspiration (*swedana*), broken articulation (*swarabhaṅga*), change of complexion (*vivarna*), flow of tears (*aśrupralaya*) etc. have much significance in dramatic art.

Describing about the classification of Nāṭya Bharata says that the action of the actor, which carries or conveys, the meaning of the sentences and words both is called Nāṭya, but when it expresses only the meaning of words it is called *Nṛtta* or *Nṛtya*. But Abhinavagupta says that *Nṛtta* is only dancing according to the system and *Nṛtya* is the expression of emotions by actions while in drama—dance, music and conversation the three elements are necessary

With these three elements the actor represents the sentiments and expressions of the original character. Then the sleeping passions being aroused breaks the bonds of mine and thine. The spectators feel the undescrivable joy in their hearts. About the process of feeling of this joy many authors have tried to explain Bhaṭṭalollata, Bhaṭṭanayaka, Shankuka and Abhinavagupta etc. Dhanañjaya gives a synthesised view.—K.C.V.

221. Betai, R.S. :—*Abhijñānaśākuntalam—A Revaluation*.

JOIB, XXXI, No. 2, 1982, pp. 355-364.

Kālidāsa is known as Mahākavi, Kavikulaguru etc. by the ancients and not as a great dramatist. It should be conceded that much of this glorifying criticism is not undeserved. Kālidāsa is perhaps the brightest star in the galaxy of Sanskrit poets. The writer, here, has tried to prove that *Śākuntalā* is not a second rate play.

He revaluates the play on the basis of the plot. The plot is rather skeleton-like, unpoetic and unliterary. The poet, with lots of justified changes and new elements brought in, has, not only revolutionised the story, but also has infused a new life in it. But in fact, the story is merely conventional, lacking in novelty. Secondly, the characters of the hero, Duṣyanta and heroine Śākuntalā are neither inspiring nor convincing. The author presents dramatic elements of each act of the play. Actually, the central theme also does not give much scope for any dramatic effect. The writer also presents a few good scenes of literary and dramatic achievements.—J.P.G.

222. Betai, R.S. :—*Kālidāsa on Poetry*.

VUOJ, XXV, Pts. 1-2, 1982, pp. 7-12.

Suggests that poets as creative artists very often voice their own peculiar conceptions and views on poetry in their works. Author presents the views of Kālidāsa on poetry by analysing the beginning of the Act V of *Abhijñāna Śākuntalam*. The analysis propounds some elements of poetry after Kālidāsa.

(1) The dominant tone of the experience of Kāvya is *Dhvani* suggestion. (2) This, in Kāvya, is expected to be communicated in a natural manner and as effortlessly as possible. (3) Kāvya very often communicates a series of *Dhvani* to the enlightened reader or hearer. (4) *Dhvanis* are two phased : what poet gives and what *sahṛdaya* experiences. (5) The intensity of *Dhvani* varies according to the keenness of the *sahṛdaya*. (6) *Dhvani* is the soul of Kāvya and can be termed as conveyance of pure suggested meaning. (7) There are no fixed rules about communication of suggested meanings from Kāvyas. (8) Communication of hidden meanings is not usual and normal in life as such it cannot be recircled and (9) Kāvya is the most subtle and most appealing of all arts. Concludes that these are the basic views of Kālidāsa as suggested through the incident and the dialogue thereof. N.K.S.

223. Bhat, G.K. :—*The Role of Bhāvakatva and Bhojakatva in Understanding Sentence Meaning.*

PWIP, No. 6, 1980, pp. 113-128.

In the sphere of meanings the greatest contribution of rhetoricians, is the recognition of the three powers of a word, viz., *Abhidhā*, *Lakṣaṇā* and *Vyāñjana*. In connection with his own interpretation of the *rasa-sūtra* of Bharata, Bhaṭṭa Nāyaka, a Mīmāṃsaka, author of *Hṛdayadarpaṇa* has postulated the doctrine of *bhāvanā* and its *bhāvakatva-vyāpāra* in poetic literature. The problems connected with this topic are :

- (i) *Bhāvanā* is a Pūrvamīmāṃsā-doctrine. How does it apply to the interpretation of a poetic sentence of poetic composition.
- (ii) The precise meaning of *bhāvanā-vyāpāra*, *bhāvayanti*, *bhanita* etc.
- (iii) *Bhāvanā-vyāpāra* and its implement *bhojakatva* their necessity for understanding poetic writing.

Bhaṭṭa Nāyaka's work *Hṛdayadarpaṇa* is no longer in existence. All the information and his views have been derived from the statements of Abhinavagupta, Mammaṭa and some commentators of Mammaṭa's *Kāvyaprakāśa*. Bhaṭṭa Nāyaka assumes that *Abhidhā* has three part. The first expresses the conventional meanings of the word. The second is termed as *bhāvanā*, which reveals the emotional content of poetic words. The third part termed as *bhojakatva*, *bhogikṛtva*, *bhoga* or *bhogikarāṇa* is related to the enjoyment of poetic words. All this have been elaborately discussed in this paper.—D.D.K.

224. Bhat, M.S. :—*Avyayārtha-Saṅgraha of Mādhava Sarasvatī*.

JASB, LII-LIII, 1977-78 (1981), pp. 39-48.

The text of the *Avyayārtha-Saṅgraha* is based on a palm leaf manuscript in Malayālam-Grantha characters of about sixteenth century A.D. The work gives the meanings of indeclinables (avyayas) in eighty stanzas. There are other unpublished works also belonging to this genre and the dates of the most of them are uncertain. The known facts of the personal history of Mādhava Sarasvatī gathered from the *Sarvadarśana Kaumudī* have been summarised here. The paper provides a good deal of evidence, both external and internal, which confirms that Mādhava Sarasvatī can within narrow limits be assigned a date viz. 1480-1560 A.D. Mādhava Sarasvatī is said to have left his mortal coil on Sunday, Caitra Bahula 4, the cyclic year being Raudrī at the Vasiṣṭhāśrama on the banks of the Tuṅgabhadra river. The details of the passing of Mādhava Sarasvatī correspond to April 14, 1560 A.D. The text of the *Avyayārtha-Saṅgraha* has been published here for the first time.—P.G.

225. Bhayani, H C. :—*Restoration of the Text of Some Corrupt Apabhraṃśa and Prakrit Citations in Dhanika's Avaloka on the Daśarūpaka and in Kuntaka's Vakroktijīvitā*.

JASB, LII-LIII, 1977-78 (1981), pp. 49-54.

The author finds that the restored text of the *Avaloka on Daśarūpaka* IV. 6 and IV. 34 interpreted by T. Venkatacharya to solve the problems of interpretation of a very badly preserved text is not acceptable on several counts. He discusses a few of his points and offers a different solution to the textual and exegetical problems. As regards the text of *Daśarūpaka* IV. 6 the author gives four suggestions namely (1) its language is Apabhraṃśa, (2) it is one four-lined verse and not two separate verses, (3) the line division as given in both the printed editions faulty, because the lines do not rhyme, (4) the general rhythm and some other indications point to the strong probability of the metre being Rāsāvalaya. The author also considers several Apabhraṃśa and Prakṛta illustrations, i.e. I. 61, III. 168, III. 710 and III. 109 from Kuntaka's *Vakroktijīvitā* which are partly or wholly obscure or incorrect.—P.G.

226. Bbise, Usha R. :—*Some Unknown Works of Kāśinātha Upādhyāya*.

JASB, LII-LIII, 1977-78 (1981), pp. 55-75.

The author attempts at presenting three unknown devotional poems of Kāśinātha who is the well-known author of the *Dharmasindhu*.

There are three manuscripts under the titles the *Bodhadviradapadāli* the *Viṭṭhaladh ānamān sapūjā* and the *Śayenotsavakrama* in the Bombay University library. The paper consists of the text of the above mentioned manuscripts with critical introductory notes. The first text as the name stands consists of 64 verses meant to be sung at the time of *bodha*, i.e. waking up the god in the morning. The poet has introduced *yamakas* all over the poem. The second text is a poem in 117 verses with an appendage of two *Anuṣṭubh* verses giving details about the author. The poem deals with the meditation and the mental worship and is followed by prayers for one's own uplift. The third text is a poem in 36 verses, with the *arthavāda* added in the 36th verse. The subject matter is the bed-time service done to the lord. This is the shortest of this group, yet being free from artifices, it makes a pleasant reading.—P.G.

227. Chatterji, S.K. : *Saṁskṛta Dig-Vijaya*.

OH, XXIX, Pt. 2, 1981, pp. 9-16.

See Under Sec. VII.

228. Dange, S.A. :—*The Mendicant of the Mṛcchakaṭika once Again*.

JASB, LII-LIII, 1977-78 (1981), pp. 75-82.

The learned paper examines the points raised by Van Buitenen regarding the difficulty in understanding how the *saṁvāhaka* so suddenly changed his appearance to that of a śākya-śramaṇaka, in his thesis based on an ingenious interpretation of the whole scene in the dramas, the *Mṛcchakaṭika* as well as the *Cārudatta*. Buitenen sensed a colour of Buddhism behind the use of the incident of the elephant for the change of the status of the *parivrājaka*. S.A. Dange shows that Buitenen's suggestion of the Nalagiri episode is short of the mark. There is hardly any proof for such dabbling. Buitenen has missed a very important reference in his eagerness to adjust the elephant-motif in the situation of the drama. The dramatist mentions the other *parivrājaka* just as a routine as he brings in the elephant for producing an effect of general commotion, and to balance the valour of Karaṇapūraka which matched the gift from Cārudatta. A *parivrājaka* is particularly chosen as he is without any instrument or a weapon to check the elephant, which can hardly be the case with a citizen at that period; the latter could always be armed in public.—P.G.

229. Datta, K.S.R. :—*A Little Known Poet-Philosopher Rāma-Rāya*.

VII, XX, Pts. 1-2, 1982, pp. 91-102.

See Under Sec. XIIB.

230. Davane, G.V. :—*Apavārya and Janāntikam in Theory and Practice.*

JASB, LII-LIII, 1977-78 (1981), pp. 100-111.

It becomes difficult to differentiate between the two stage directions *apavārya* and *janāntikam*. The annotations on these terms are found in the various editions of the plays are often confusing. Even the dictionaries do not make the point clear. The present author explains that according to all Sanskrit-critics, *apavārya* and *janāntikam* have some definite distinguishing characteristics, Dhanañjaya's views are repeated on this point by all later theorists. According to him, the speaker, in *apavāritam*, breaks the course of conversation by turning in the direction of the addressee. He only communicates the secret in his mind to this character and the implication is that he does not expect the addressee to respond. In *janāntikam*, the speaker breaks the course of conversation by means of a *tripatākākāra*. Then he holds a mutual conversation with the person for whom the remark is intended. The conversation takes place to one end of the group of characters present on the stage. *Nāṭyadarpaṇa*, *Nāṭka-lakṣaṇa-ratnaśāstra*, *Bhāṭya-prakāśa*, *Sāhityadarpaṇa*, and *Nāṭakacandrikā* — all have some definite distinguishing characteristics. The present author studies the aside remarks in *Bhāsa*, *Kālidāsa*, *Śūdraka*, *Śrīharṣa*, *Viśākhadatta*, *Bhaṭṭanārāyaṇa*'s plays in this light and finds out that mutual conversation is the real point of distinction between *apavārya*, in which it does not take place. In some particular cases however, *janāntika* has been used even when no response is expected probably out of exigencies of stage.—P.G.

231. Deshpande, S.H. :—*The Hunted one.*

JASB, LII-LIII, 1977-78 (1981), pp. 112-121.

The purpose of this article is to locate the sources of the reader's dissatisfaction regarding the happy ending of the *Abhijñānaśākuntalam*, the play of *Kālidāsa*. The whole paper is a series of author's reflections on different events depicted in the play. The deer in the play perform three functions simultaneously. In the first place, they act as symbols of serenity that pervades the atmosphere of the penance-grove and *Kāśyapa*'s āśrama. In the second, they symbolize the tenderness and innocence of *Śakuntalā* herself. Thirdly, in their physical form, they are her companions and friends. All these functions of course, are intermingled. The deer of the hermitage suggests that *Śakuntalā* is a hermitage-girl, not just any kind of girl whom the king could treat as he wished. The deer emerging in the picture in the mind of the king in the sixth act of the play combines all the symbols of peace, security,

sanctity, love and trust which together make up Śakuntalā's environment. The absence of the deer from the seventh act is symbolic of a deeper loss which the reader experiences. To see Śakuntalā here without her deer is to miss the Śakuntalā as we know her. It is a different Śakuntalā, a pale shadow of her former being, a ghost of her former self. There is another element that is the portrayal of two different cultures in consonant with one another. This element leaves one somewhat uncomfortable at the prospect of Śakuntalā's union with Duṣyanta. In the play not only do the edges of the two cultures, urban and rural, meet but their collision even produces sparks.— P.G.

232. Doublay. Suneeti :—*Position of Women as Reflected in the Gāhāsattasai.*

JOIB, XXXI, No. 3, 1982, pp. 255-261.

See Under Sec. XIV.

233. Dube, Suresh Chandra Kanhayya Lal :—*Bhartrhari nu Jeevan and Sarjan (The Life and Composition of Bhartrhari). (Gujrati).*

SPP, XVIII-XIX, Nos. 2-1, 1977-78, pp. 73-79.

Bhartrhari has been referred as a famous great poet and as a profound learned man in the literature of Brāhmaṇas, Baudhas and Jainas. He was the author of *Śatuka-traya* (three hundreds), a book on moral conduct, erotic sentiment and renunciation and of the appreciated book on philosophy of language, *Vākya-paḍīya*.

His father's name was Chandra Gupta and mother's was Sindhumati. He was the elder brother of Vikramāditya, the emperor of Ujjayini. After the death of his beloved wife, Pingala, he became ascetic and tried to remain busy in yoga or meditation. The two caves, where he resided for meditation, are said to be one in the fort of Chungarh near Banaras and other in Ujjayani near Kālikā temple on the bank of river Śiprā.

Kosambi has published a critical edition of *Śatuka-trayee* on the basis of many manuscripts obtained from the various parts of India. He tried to fix his time in the beginning of the seventh century on the basis of travelling description of Itsing. But M R. Rangaswami on the basis of the commentary on *Vākya-paḍīya* by Dingnāg ascertained the time of Bhartrhari in 480 to 540 A.D.

As a poet he became famous for his *Śataka-trayee* in which in a lucid, impressive and suggestive style he has expressed his ideas and emotions as he experienced in life. Being his own personal experience, the stanzas composed by him are much impressive and touching the heart of the readers. His lines are quoted by the Sanskrit scholars now and then as his expressions are more direct and real and his thoughts have a wider horizon than that of the usual run of didactic works.—K C.V.

234. Dwivedi, K.N. : —*Itāwā Janapade Viracitam Saṃskṛta Sāhityam* (Sanskrit Literature Composed in Etawah District). (Sanskrit).

Sāg, XXI, No. 1, 1982, pp 1-11.

The district of Etawah was a southern part of Pañcāla in the age of *Mahābhārata* and is famous for literary composition of Hindi and Sanskrit literature that can be classified into two forms. (i) Ancient Sanskrit Literature (ii) Modern Sanskrit Literature and these two forms again can be classified into three forms : (a) Classical Sanskrit (*Śāstrīya*) Literature. (b) Creative (*Racanātmaka*) Sanskrit Literature. (c) Different types of (*Prakīrṇa*) Sanskrit Literature.

In the Ancient Classical (*Śāstrīya*) Sanskrit Literature *Bhagawanta Bhāskara* composed by Nilkanth Bhatta, the son of Shanker Bhatta (17th century A.D.), *Upaniṣad Bhāṣyam*, *Bhagavadgītā Bhāṣyam*, *Manusmṛti Bhāṣyam*, *Aṣṭādhyāyī Bhāṣyam* written by Bhimsen Sharma are important works. The writings of Sudhakar Shukla—*Devadūtam*, *Gāndhī Saugandhikam*, *Bhārati-svayamvara*, *Kelikalasaḥ*, *Bhārati Bhavanam*, *Durgā Devanam* etc. are famous in the modern creative Sanskrit Literature. Two Dramas *Sāvatri-caritam* and *Damayanti-caritam* of M.L. Sharma and *Kālidāśyam*, *Kusumāñjali*, *Gurumāhātmyasatakam*, *Rgvaidika Bhūgola*, *Kālidāsa kī Kṛtiyon men Bhaugolika Sthalon kī Pratyabhijñāna* etc. the works of K.N. Dwivedi and some ancient writings on rocks (12th cent.) have been critically reviewed in brief. Author.

235. Dwivedi, K.N. : *Arvācīna Saṃskṛta-gadya Samīkṣaṇam* (Critical Analysis of Modern Sanskrit Prose). (Sanskrit).

Sāg., XX, No. 4, 1982, pp. 91-97.

It deals with the review of the modern Sanskrit prose literature. The author has classified the whole modern Sanskrit prose literature in the following five forms. 1. *Prabandha Kathātmaka Saṃskṛta-gadya*.

2. *Muktaka Kathātmaka Saṃskṛta-gadya*. 3. *Carit-pradhāna Ākhyānātmaka Saṃskṛta-gadya* 4. *Anudita Saṃskṛta*. 5. *Prakīrṇa (Vividha Viṣayātmaka) Saṃskṛta-gadya*.

On the basis of above mentioned five forms the important works of modern Sanskrit prose writers have been reviewed and critically analysed in this article. — Author.

236. Dwivedi, K.N. : *Ekatāsandarbhā Kālidāsaḥ (Kālidāsa in the Context of Unity)*. (Sanskrit).

Par., I-V, 1982, pp. 17-20.

The author tries to establish the feeling of the Unity on cultural and physical background in the works of Kālidāsa for the national integration. Many textual references of India's physical feature described by the poet such as mountains, plains, rivers, lakes, seas, etc. as well as cities, hermitages of seers and other centres of culture have been shown as great sources of the Unity of this country. The way of Śrī Rāma's coming back to Ayodhyā from Laṅkā by *Puṣpaka Vimāna* as well as the route of cloud and route of the *digvijaya* of Raghu etc., all these show the national and cultural Unity of this country. — Author.

237. Dwivedi, K.N. : — *Kālidāsa ke Kāvya men Loka Jivana (Folk Life as Depicted in the Poetry of Kālidāsa)*. (Hindi).

SPRJ, VI, Nos. 3-4, 1982, pp. 69-76.

Generally the great poet Kālidāsa depicted the life of high and rich society of his time but this does not mean that he overlooked the life of general people of labour class. The poet has drawn vivid and true picture of life of low society in his different works (*Megh*. 1.37.28, 16.32-35, *Raghu*. 1.45, 50, 52, 3.28, 19, *Rtu* 3.2, 4.12, 1.3, 5.10, 16, *Abhi. Śāku*. 6.P.102. etc.) People of aboriginal tribes, i.e. Vanecaras, Pulindas, Kirātas are also described by the poet along with sacred life in holy hermitages of great sages like Agastya, Kaṇva, Vaśiṣṭha, Mārīca etc.

The literature of Kālidāsa is full of beautiful descriptions of contemporary folk-life of lower society of labour class. — Author.

238. Ghosal S.N. : — *Women as Depicted in the Uvāsagadasāo*.

JOIB, XXXII, Nos. 1-2, 1982, pp. 64-69.

See Under Sec. XI.

239. Guha, Shukla :—*On the Metre Anuṣṭubh in Classical Sanskrit.*

VII, XX, Pts. 1-2, 1982, pp. 128-131.

The Vedic *Anuṣṭubh* developed into different later metres of eight syllables in Classical Sanskrit Literature. The *Pramāṇikā* and *Haṁsaruta* types of the *Anuṣṭubh* class, are not very common in the extant literature. Its most representative variety is *Śloka* perhaps because Ādikavi designed his first poetic outburst as a *Śloka* (*Rām* 1.2.17). Piṅgala puts *Anuṣṭubh* only in the Vedic section of his *Chandaḥsūtram* and presumably basing upon the uneven-lined *Anuṣṭubh*, i.e. of the *Vaktra-anuṣṭubh* of the *Rāmāyaṇa*, divides it into *Pathyā* and *Vipulā* types : the former observing certain restriction and the later being flexible. Both are found in Patañjali's *Maṇābhāṣya*. In the *Maṇābhāṣya* the use of *Vipulā* is less compared to that of *Pathyā*. Aśvaghoṣa too preferred *Pathyā* to *Vipulā* in his works. In Kālidāsa also the use of *Vipulā* though scanty, is not negligible. The *Vipulā* could not be ignored fully by the later poets too as it presented a greater variety of *gaṇas* than *Pathyā*. In the post-Kālidāsa period the use of *Vipulā* grew smaller in the works of Bhāravi, Māgha etc. Śrīharsa has a singular use of it in *Naiṣṭhacarita* (XX.87). From this time perhaps the denotation of *Anuṣṭubh* was restricted to *Pathyā* only. Gaṅgādāsa, the prosodist of 13th cent. A.D. banished *Vipulā* from the sphere of metres in his *Chandomañjarī*. —S.M.M.

240. Jain, Kapoor Chand :—*Bīsavīn Sadi kā Eka Jaina Saṁskṛta Nāṭaka* (A Jain-Sanskrit Drama of Twentieth Century) (Hindi).

JJVB, VII, Pts. 5-6, 1981, pp. 7-13.

Jain Sanskrit drama came to light in eighth century. 12th and 14th century can be called the golden age of Jain Sanskrit plays. This paper is related to a Sanskrit play, *Bāhubalivijayam* of twentieth century written by N. Ranghnath Sharma.

It contains four act. The story of the drama is based on the famous story of Bāhubalī. The writer of the drama is influenced with the *Mahāpurāṇa* of Ācārya Jināsen. The author of this paper has also given a short history of the writer of *Bāhubalivijayam*. This play was written on the occasion of *Bāhubali Sahasrābdi Mahāmastakābhīṣeka*. —B.M.S.

241. Jayashree, S. :—*Atirātrayajvan's Kuśakumudvatiya : A Brief Analysis.*

AORM, XXXI, Pt. 1, 1982, pp. 1-7.

In the last decade of sixteenth century and first half of the seventeenth century the poet Atirātrayajvan, brother of famous philosopher

and poet Neelakaṇṭha Dikṣita and the descendant of the illustrious scholar Appaya Dikṣita, composed his five works. Out of them *Kuśakumudvatīya* is a drama (*nāṭaka*) of five acts in which the love story of Kuśa, the eldest son of Rāma, and Kumudvatī a Nāga-princess is narrated as a beautiful plot. The main story is based on *Rāmāyaṇa* of Vālmīki and *Raghuvamśa* of Kālidāsa, though he has made several modifications and changes to suit his purpose.

The drama employs five different *Vastus*, five *Kāryāvasthās* and four *Vṛttis* in accordance with the Sanskrit dramaturgy. In *Vaidarbhī* style he has successfully tried to manifest and arouse the sentiment of *Śṛṅgāra*.

Kuśa is depicted as a *dhīrodātta* hero of the drama and Kumudvatī as a beautiful and love devoted heroine.—K.C.V.

242. Jha, V.N. :—*Naiyayikas' Concept of Pada and Vākya*.

PWIP, No. 6, 1980, pp. 85-94.

Two important concepts, the *pada* and *vākyas*, as presented by the Naiyayikas and the grammarians have been discussed in this paper. *Nyāyakośa* records that 'some Naiyayikas hold the view that a part of a sentence is a *pada*', but this definition suffers from the fault of ambiguity since a part of a sentence can be a phoneme, or a morpheme or a finished form. Definitions of many eminent Naiyayikas have been discussed in this paper. A resume of these definitions lays down that in the beginning the Naiyayikas' definition of *pada* was framed in terms of form and not in terms of meaning. The later Naiyayikas, however, found it convenient to define the term *pada* in terms of meaning. As a result of this shift in the trend, the concept of *pada* changed remarkably.

In *vākya* also there are two definitions. Some Naiyayikas have defined *vākya* in terms of formal criterion, while others have defined it in terms of meaning. The earliest definition of *vākya* as recorded in *Nyāyakośa* is found in the *Tattvacintāmaṇi* of Gaṅgeśa, as "a statement (of a believable man) which causes a qualified knowledge is a sentence". Thus, clearly, it is a semantically or oriented definition. Annambhaṭṭ, however, does not show this feature. He defines *vākya* as a "collection of *padas* in a sentence". He, however, talks of the causes of valid verbal cognition which include the elements like *ākāṅkṣā*, *yogyatā*, *sannidhi* and *tātparya*. All these terms have been discussed and concluded with the remarks that :

1. Even a suffix is a *pada* according to the Naiyayikas. Thus, *gām* consists of two *padas*, *go*—the stem-and-*am* the accusative suffix.

2. A collection of *pada* possessed of expectancy, compatibility and contiguity forms a *vākya*.
3. The one word indeclinables like *na*, *evam*, etc. are also sentences when these are employed as an answer of various questions.
4. The unity of a sentence is correlated to the qualifier-qualific and structure of the verbal cognition.
5. Even a collection of two *Subanta* forms without any verbal form can constitute a sentence.—D.D.K.

243. Jog, K.P. :—*On Aruṇagirinātha's Observation on the Figure of Speech in Kumārasambhava 1.3.*

JASB, LII-LIII, 1977-78 (1981), pp. 137-141.

The author has commented on the comments of Aruṇagirinātha on the figure of speech in the *Kumārasambhavam*, 1.3. The figure of speech in this verse has been variously discussed by some important writers of poetics in Sanskrit viz. Kuntaka, Jayaratha, Śobhākara, Appayya Dīkṣita and Jagannātha Paṇḍita. Aruṇagirinātha is held by T. Gaṇapati Śāstri as a predecessor of Mallinātha and he appears to refer to some earlier commentator's view on the figure of speech in this verse. The earlier commentator had raised doubts about the propriety of the phrase *indoḥ*. However, Aruṇagirinātha, having discussed the doubt in detail, points out that this *dṛṣṭānta* is not unnecessary or redundant in as much as it renders the *arthāntaranyāsa* more charming. Aruṇagirinātha goes to assert that Kālidāsa himself remained unsatisfied by introducing the *arthāntaranyāsa* in the sentence : *eko hi..... nimajjati*, and therefore added the *dṛṣṭānta* (*udāharāṇa*) in the phrase *indoḥ*. Aruṇagirinātha's assertion has a basis in Kuntaka's remark—*alaṅkārasya*. The present author thinks that A had before him the work of Śobhākara and he has added an *udāharāṇa* as in syllogistic pattern they use *yāhā mahānase*. The use of *iva* is certainly taken care of if it is remembered. A sees an *upamā* in *indoḥ*.—P.G.

244. Joshi, S.D. & Roodbergen, J.A.F. :—*Vākyasaṁskāra and Padasaṁskāra.*

JASB, LII-LIII, 1977-78 (1981), pp. 142-148.

The *padasaṁskārapakṣa* assumes that the *pāda* must be treated and

derived as a single utterance, independently of its connection with another word, and that it is joined afterwards only with other similarly derived *padas*, as the speaker wishes. The *vākyasaṃskārapakṣa*, on the other hand, assumes that the entire *vākya* which is in the mind of the speaker is to be treated as a single coherent utterance and be derived as such. The author discusses the views of Pāṇini, Kātyāyana and Patañjali. After discussion, the author comes to the conclusion that it is not the *padasaṃskārapakṣa* on which Pāṇini's grammar works. There is only one view, namely the *vākyasaṃskārapakṣa*. The *padasaṃskārapakṣa* really represents the learner's view of Pāṇini's grammar. As a method, it is helpful in acquiring knowledge of Pāṇini's rules and their application as regards individual unconnected forms. In *vākyasaṃskārapakṣa*, a distinction must be introduced between *antaraṅga* rules which are word-integrative rules, and *bahiraṅga* rules which are non-word-integrative rules. As regards the order of application, priority must be given to the *antaraṅga* rules. The distinction between the *antaraṅga* and *bahiraṅga* rules will remove the difficulty faced by Śrīdeva in making of combination of *vrkṣa+īha* for *vrkṣeḥa* which is not desired as it is actually *vrkṣe+īha*.—P.G.

245. Joshi, U. :—*The Relevance of Sanskrit Poetics to Contemporary Practical Criticism.*

JASB, LII-LIII, 1977-78 (1981), pp. 355-364.

The author is of the view that one can get at the poem only by experiencing it. And it inevitably follows from this that practical criticism presupposes such an experience of the aesthetic object. It is only these judgements concerning value, which are given on the basis of an aesthetic process, and when such a process has been accomplished that are justified. The discerning reader, i.e. the *sahṛdaya*, the critic, reproduces recreates the art-object created by the poet, the *kavi*, by passing through the aesthetic process and while acknowledging the presence of the aesthetic object pays joyful homage to it. As a matter of fact, the two, the poet as well as the critic, had symbolically met when the poem originally came to be written when the composer laid down his pen after writing the last word and making final touches, if any. Only at the final moment of the composition the poet can realise what poem he was trying to write, what the generalised consciousness of the poet—actually was. It must have been the enjoyer, the critic, the *sahṛdaya* in him who must have borne out the creator in him and reassured him of the finality of the outcome. Abhinavagupta seems to suggest as much when he says in

the opening stanza of *Locana-victorious* is the essence of Speech called *kavi-sahṛdaya*.—P.G.

246. Kanjilal K. :—*Prastāracintāmaṇi*.

OH, XXX, Pt. 2, 1982, pp. 45-48.

At least 6 Mss. of the *Prastāracintāmaṇi* have been found to be retained in different libraries of Indian subcontinent and some of the Indological Institutes abroad. Only two of these have been available to the editor for the preparation of the text. The first one is deposited in India Office Library, London and the second one in microfilm transcript available from the Library of the Asiatic Society, Calcutta.

1. In the India Office Library Mss. Bibliographical details have been furnished. The work was written in 1630 A.D. Ātmārāma scribe copied it in 1694 A.D. The Mss. is in excellent condition and is legible throughout.
2. In the Asiatic Society Mss. Bibliographical details have been given. The Mss. is full of corruptions. The scribe has failed miserably in reproducing the diagram which, in most of the cases, are defective and incomplete. Different types of aberrations have been pointed out.—D.D.K.

247. Kantawala, S.G. :—*Udbhaṭa*.

SPP, XIX-XX, Nos. 2-1, 1979-80, pp. 37-51.

Out of the five schools of Indian poetics Rhetoric school's (Alaṅkāra Sampradāya's) main propounders Bhāmaha, Udbhaṭa and Rudraṭa may be appended with Daṇḍi and Pratihārendurāja. Though Bhāmaha is considered to be the founder of this school but Udbhaṭa has a respectable place in Sanskrit poetics as where his follower scholars have praised his authenticity.

He belonged to Kashmir and established the Kashmir-school of rhetorics between 750 A.D. to 850 A.D. Besides his three established treatises *Kāvyaālankārasārasaṅgraha*, *Bhāmaha-Vivaraṇa* and *Kumāra-sambhava* he is supposed to be the author of a commentary on *Nāṭya-Śāstra* which is not available upto this date.

In his *Kāvyaālankāra-sāra-saṅgraha* he has explained forty one alaṅkāras (figures of speech) in seventy five stanzas and has quoted

about ninety-five stanzas as the examples to illustrate them mostly from his *Kumāra-sambhava*.

All the material is classified in six groups. Pratibārendurāja and Rājānak Tilak have written commentaries - *laghuvṛtti* and *Vivṛtti* respectively.

He has not divided figures of speech on the basis of word (*Śabda*) and meaning (*Artha*). Probably he thought that the strangeness and strikingness in the speech is an alaṅkāra (*Vaichitryamalaṅkārah*) that may be in words or meaning.

Udbhaṭa was mainly, a rhetorician so he has neither tried to give the definition nor the classification of poetry. While explaining the *Paryāyokti*, *Rūpaka* and *Vyājastuti alaṅkāra* he has given the references of *Abhidhā* (denotation), *Lakṣaṇā* (secondary significance) and *Vyañjanā* (insinuation) meanings of the word respectively.

Describing the alliteration based on the specific arrangement of letters he has referred to three styles (*Vṛttis*) of composition-*Paruṣa* (harsh letters), *Upanīgarikā* (sweet sounding letters) and *Grāmyā* (rustic speech). Though he did not say anything about *Guṇa* (properties) of poetry but by the reference given by Mammāṭa in his *Kāvya-prakāśa* it may be said that in his opinion *Guṇas* are the properties of combinations of words (*saṅghaṭana-dharmah*).

In the case of *rasa* (sentiment) Udbhaṭa has given a lead as he has used technical terms of *Sthāyī* (permanent feeling), *Sañchārī* (transient feeling), *Vibhāva* (any condition which produces a particular state of body or mind) and *Abhinaya* (acting) for feeling of sentiments while explaining the *raswat*, *preyaswat*, *urjaswat* and *samāhita* figures of speech. Moreover, he accepted the ninth sentiment, *Śānta* sentiment of tranquility.

The most important role of Udbhaṭa is in the field of origin and development of figures of speech. He has given some new figures-as *Punaruktavadābhāsa*, *Kāvyaaliṅga*, *Chhekānuprāsa*, *Nidarśanā*, *Dṛṣṭānta*, *Lātānuprāsa*, *Sanhara* and *Samāhita*. He carefully examined the definitions of alaṅkāras given by Bhāmaha and corrected them. Thus he became the guide for the followers in the field.

Concluding his essay Kāntāwāla has given the comparative and critical notes on the alaṅkāras established by Udbhaṭa in *Kāvya-ālaṅkāra-sāra-saṅgraha*. — K.C.V.

248. Krishnamoorthy, K. : *Ānandavardhana's Idea of "Rasa" as Kāvyaārtha and Kāvyaātman.*

JASB, LII-LIII, 1977-78 (1981), pp. 149-157.

The author interprets the *Dhvanyāloka kārīkā*—*Yo'rthah* . . . *smṛtau* (1-2) in its historical and philosophical perspective demanded by the text of a poet-philosopher like Ānandavardhana. Historically, to Bharata, the author of the *Nāṭyaśāstra*, there is no *artha* or *kāvyaārtha* other than the *rasa* which is to be discussed in the treatise as a whole. To Ānandavardhana, *artha* is *kāvyaasya tattvabhūto yo'rthah*, i.e. the intrinsic aesthetic meaning of poetry. Its implications are fully brought out in the *Kaumudī*. The *artha* intended therein the *Dhvanyāloka kārīkā* can not be anything other than the *rasa*. No *sahṛdaya* will ever deny the paramount position of soul to it in poetry. As regards the *vācyārtha* mentioned in the *kārīkā*, it is understood that the body of poetry consisting of *vācaka-śabda* and *vācyārtha* makes its own demands like *alaṃkāra* and *guṇa* from the poet and unless this minimum beauty is assured, it can not serve as a fitting medium or body for *rasa*. Ānandavardhana is very much conscious of the fact that while enjoying the *vyaṅgya* the *vācya* is not elbowed out.—P.G.

249. Krishnamoorthy, K.—*The Role of the Alaṃkārikas' Dhvani in Understanding Sentence-Meaning.*

PWIP, No. 6, 1980, pp. 101-112.

The concepts of *alaṃkāra*, *guṇa*, *rīti*, *vakrokti* and *tātparya* have all some bearing on beauty in the meanings of poetic sentences, but they are neither as comprehensive nor philosophical as the concept of *dhvani* which explains and illuminates the very core of beauty, namely, *rasa* on the one hand, and illustrates how even in the witty epigrams of folk-poetry, we may find flashes of suggested ideas (*vastu*) that can draw admiration from *sahṛdayas* or connoisseurs. All figures of speech like *upamā* and *utprekṣā* are so many variations of the forms that sentence-meaning might assume in poetry, but it is only the *dhvani* theory that can reveal an entirely new dimension of these *alaṃkāras*. Thus the *dhvani* of *Alaṃkārikas*, in all its three aspects viz., *rasa*, *vastu* and *alaṃkāra*, is concerned with sentence-meaning from an aesthetic standpoint. It is equally concerned with the *padas* that go to form a sentence, their order as well as construction and even with syllables (*varṇas*) and their poetic quality. The term *vākyārtha* has a general sense of sentence-meaning in *Alaṃkāraśāstra* too, but more often than not it carries a technical sense also. The technical sense is: 'the over-all meaning primarily intended by the poet or embodied in language by him'. This use of the term, which

is so frequent in Ānandavardhana, Kuntaka, Abhinavagupta, Udbhaṭa and similar other rhetoricians and come to the conclusion that entire world of poetry is practically exhausted by two grades of meaning viz., *dhvani* and *guṇībhūtavyūṅgya*. We have *dhvani* when the ultimate meaning intended by the poet at one end as supremely important and understood so by the reader at the other ends with an equal measure of aesthetic delight converge. Views of different other scholars as well as sensitive connoisseurs have been discussed. D.D.K.

250. Kulkarni, V.M. :—*Prakrit Verses in Daśarūpaka and in Kāvya prakāśa*.

JASB, LII-LIII, 1977-78 (1981), pp. 158-183.

The paper contains twenty-five references of Prakrit verses from *Daśarūpaka* of Dhanañjaya with the commentary *Avaloka* by Dhanika, and sixty-four references of Prakrit verses from Maṃmaṭa's *Kāvya prakāśa*. The Sanskrit *chāyā* of all the Prakrit verses has also been given side by side alongwith the critical notes. The Prakrit *gāthās* from Dhanañjaya, later on, referred to in the literature like *Dhvanyāloka*, *Alaṅkāraśāstra* and *Alaṅkāraustubha* have also been referred to.—D.D.K.

251. Majnkar, T.G. :—*Ānandavardhana and Abhinavagupta*.

JASB, LII-LIII, 1977-78 (1981), pp. 187-199.

Ānandavardhana and Abhinavagupta both are stars of the first magnitude in the firmament of Sanskrit poetics. Their epoch-making writings amply reveal their personalities. The learned author remarks that he feels while reading the work of these two that in Ānanda we are dealing with a purely literary aesthetic while in Abhinava we are dealing with a śaivite aesthetic. Their different inclinations have subtly affected their theories and their approach to the literary problems they discuss. Ānanda had the courage to differ from Bharata and he had a very sensitive mind, very quick to perceive poetical excellence and aesthetic qualities. The credit of giving impetus to poetic theory in Kashmir rightly belongs to him. The *locana* of Abhinava explains the *Dhvanyāloka* of Ānanda but achieves something much more in the process of explanation. In Ānanda we have a creative theorist while in Abhinava we have an erudite commentator. To say that Abhinava is a commentator is not to deny his originality. It was Kashmir Śaivism in Abhinava that made him link religious ecstasy and aesthetic experience. Ānanda carried out a synthesis of the *sphoṭa* of grammarians, the *tātparya* of the Mīmāṃsaka and the *rasa* of the Bharatas while

Abhinava further brought into this synthesis the *Śānta rasa* of Baudhas.—P.G.

252. Meera, S. :—*Adhikāribheda and Rasa-Realisation*.

AORM, XXXI, Pt. 1, 1982, pp. 1-4.

According to the Sanskrit poetics a real poetry is that which arises the emotions of a reader or spectator to the extent he transcends the physical or intellectual barriers and feels a joy in his heart. Such a reader or spectator whose temperament can easily attunes to that of poet and the situation depicted, is called *sahṛdaya* or real authority (*adhikārin*) to realise the *rasa*.

But in every person uniform temperament is not feasible hence their reactions are also bound to be varied while watching or reading the same piece of poetic excellence, Ānandavardhana, in the third *Udyota* of *Dhvanyāloka*, speaks that there should be propriety relating to the nature of character as well as the nature (*prakṛti*) of the audience also as the nature of the spectator or listener reacts in a different manner to a particular *rasa* (*Nāṭyaśāstra*, Ch. 27. V.V. 56-58).

The difference of temperament and learning, difference of mood and age and the difference of time and place had the different effect to arise the *rasa* from a given context. Thus according to the *Adhikāribheda* the realisation of *rasa* also differs. — K.C.V.

253. Moghe, S.G. :—*Mallinātha's Interpretation of the Manu-Smṛiti* V. 83.

VUOJ, XXV, Pts. 1-2, 1982, pp. 13-16.

See Under Sec. XIV.

254. Naidu, W. Prahlada :—*Vālmiki's Concept of Poetry*.

VUOJ, XXV, Pts. 1-2, 1982, pp. 1-6.

Attempts to discuss the views of Vālmiki on the nature of poetry. For this he takes support of Ānandavardhana who based his theory of poetry namely *Dhvani* on the works of Vālmiki and Vyāsa etc. Ānandavardhana's definition is based on *Dhvani* of *Rāmāyaṇa* of Vālmiki. Further, Ānandavardhana in his *Dhvanyāloka* interpreted the poets unlike other *Alaṅkārikas*. He propounded that to understand poetry there are two elements, namely, the understanding of primary

meaning of the language and then the receiving of the secondary impression. The secondary impression is the real poetry. The words and the primary meanings are only inevitable accompaniments. This doctrine of enjoyment of poetry was developed by him after an examination of the greatest poets, of whom Vālmiki is the foremost.—N.K.S.

255. Nalini, M.V. :—*Śāstraic References in the Prabandhas of Melputtūr Nārāyaṇa Bhaṭṭa*.

AORM, XXXI, Pt. 1, 1982, pp. 1-10.

Melputtūr Nārāyaṇa Bhaṭṭa, a famous author of many books on Sanskrit Grammar and Philosophy, has also composed a large number of *Campū Kavyas* which are popularly known as *Prabandhas*. These *Prabandhas* were written for the use of the *Cākyārs* of Kerala for their *Kūttu* (dramatic) performances in the temples.

In this paper Nalini has pointed out a few grammatical usages in the *Prabandhas* as Nārāyaṇa Bhaṭṭa was a practical grammarian. He opined that Grammar is to explain usages in language and the language is more important than Grammar.

The grammatical usages in the *Prabandhas* have been categorised in the following seven kinds which reveal the erudition of Nārāyaṇa Bhaṭṭa :

- (i) Direct application of Pāṇinian rules, as in *lālāṭikaḥ*, *kaṇeghāta-samayam*, *haritrakṛta*, *śatpatrā-cikīrṣau*, *niṣpatrākṛta* etc.
- (ii) Conscious introduction of popular but apparently un-pāṇinian usages, as in *nāham sprhayāmi sandhim*, *Śīleyam*, *kauṣṭhyāḥ* etc.
- (iii) Extension of application of Pāṇinian rules according to other grammarians, as in *parikāverī*, *sauvastikā*, *māśabdika* etc.
- (iv) Coining of new terms as *śravaṇpūra*, *prasavaśara*, *kathākavi*, *gambhīrimā* etc.
- (v) Interpretation of terms in a way different from Pāṇini's, as *nibiriṣam* in the sense of compactness.
- (vi) Grammatically correct but rare usages as same nominal verbs *dadhyasyatha*, *ghṛtasyatha*, *kṣīrasyatha* etc.

- (vii) Use of grammatical terms and ideas as in *Jhaṣāṣṭām*, *Vaśāyatām*, *Sirihetur*, *Cāpamāśritya* etc.—K.C.V.

256. Nandi, T.S. :—*Doṣas in Kālidāsa*.

JASB, LII-LIIL, 1977-78 (1981), pp. 208-213.

The Indian critics right from Bhāmaha upto Viśvanātha while adore Kālidāsa, love him and applaud him for the most refined poetic expression humanity has ever exhibited since the beginning of the creation, they never spare him for what they consider even the slightest looseness either in expression or conception. Ānandavardhana who considers Kālidāsa as perhaps one of the foremost of poets, also does not conceal his righteous indignation when he spots some impropriety of Kālidāsa with all this, Sanskrit literary criticism has marvellous achievements to its credit for as purely text-oriented objective criticism is concerned.

The author concludes that with due respect to the views of Sanskrit poetists who have not only pointed out glemishes in Kālidāsa's poetic expression but have suggested improvements, we should not forget the undisputed liberty a poet enjoys and should enjoy in his own creation, a liberty also accepted by Ānandavardhana.—P.G.

257. Narasimhachary, M. :—*Metres Used in the Ahirbudhnya Saṁhitā : A Brief Survey*.

AORM, XXXI, Pt. 1, 1982, pp. 1-2.

The *Ahirbudhnya Saṁhitā* is a very old canonical text of the *Pñcarātrāgama*. In other canonical Āgamās only *Anuṣṭubh* metre has been employed but in this *Saṁhitā* a wide range of metres is used besides *Anuṣṭubh*. *Vasantatilakā* in 30 verses, *Upendravajrā* in 14 verses, *Upajātin* 8, *Mālinī* and *Bhujāṅgaprayātā* in 5 each, *Śālinī* in 4, *Svāgatā* and *Drutavilambita* in 2 each and some others in only one verse each. Thus about 20 different metres have been used in the *Ahirbudhnya Saṁhitā*.—K.C.V.

258. Narasimhacharya, N.C.V. :—*Pariṇāma or the Commutation and Mallinātha*.

VUOJ, XXV, Pts. 1-2, 1982, pp. 33-42.

Discusses views of Mallinātha on *Pariṇāma* as a figure of speech. Explains, that there had been controversy over its acceptance as distinguished from other figures of speech especially *Rūpaka*. Early

rhetoricians never accepted *Parīṇāma* as an independant figure. They considered it as a part of *Rūpaka*. Further illuminates the viewpoint by referring to scholars like Ruṣṣyaka and his followers, Appayya Dikṣita, Jagannātha etc. with textual references from the commentaries on *Kumārāsambhava*, *Naiṣadham* and *Śiśupālavadha*. Propounds that *āropa* is of two kinds : (i) *āropa* accomplishes the identity of *upamāna* with *upameya* thus enhancing poetic beauty and (ii) where the poet identifies *prākṛta* with *aprākṛta* in order to serve the purpose in hand. Concludes that distinction between *Rūpaka* and *Parīṇāma* can be drawn distinctly by mentioning two kinds of *Parīṇāma* : (1) *Viśayīparīṇāma* and (2) *Viśayaparīṇāma*. This is shown as rational solution to the controversy discussed. N.K.S.

259. Palsule, G.B. :—*Bhartṛhari's Concept of Vākya and Vākyaṛtha*.

PWIP, No. 6, 1980, pp. 1-8.

It is humorous that Bhartṛhari's famous work *Vākya-pāṇiniya* a book on sentences and words, does not indicate any definition of *vākya*, although he mentions eight different views on the nature of *vākya*. They are not all exclusive of one another, for they look at the *vākya* from different angles. Bhartṛhari does not accept the definition of *vākya* given in the *Mīmāṃsā-sūtra*. He also remarks that the definition presented by Kātyāyana is meant for technical purposes like accounting for the *udātta* accent or its absence. As Bhartṛhari does not describe a sentence or mentions some characteristics of it, hence we have to proceed differently and bring together his different observations on the *vākya* and also on the *vākyaṛtha*. He gives twofold use of word *vākya*. Its use in the sense of 'a sentence', i.e., a group of syntactically connected words conveying one complete thought, is clear when it is used along with the other units, *pada* and *varṇa*. On the other hand he has used the word *vākya* as a synonym of *śabda* where the context clearly shows that it is the *śabda* (*sphoṭa*) in general which is concerned, and not any particular unit of speech. The *vākya* is one indivisible whole. He compares it to a picture which, inspite of the plurality of colours appearing in it, is a single entity. Similar is the *vākya* which, self complete, is only explained in terms of mutually expectant words. There are no part in *śabda*, hence there is no sequence or succession (*krama*) in it. Bhartṛhari's concept of *artha* runs parallel to his concept of *śabda*.

He says that word and meaning are only two sides of one and the same entity. All these concepts have been explained in this paper.—D.D.K.

260. Pandey, R.J. :—*Kālāñjara ke Vismṛta Rūpakakāra Vatsarāja kā-Tithi-Nirdhāraṇa* (Fixation of Date of Forgotten Dramatist Vatsarāja of Kālāñjara). (Hindi).

AURJ, I, No. 1, 1982, pp. 53-55.

See Under Sec. VI.

261. Pandey, Swaminath :—*Poetic Diction*.

AURJ, I, No. 1, 1982, pp. 56-67.

The learned author has clarified his views that style or diction may not be prescribed or fixed by the certain laws and rules, as says the great poetician Ānandavardhana in *Dhvanyāloka* 3/46.

Every poet differs in style as said, "Style is the man himself." By quoting the great noted oriental and occidental poets, critics and poeticians like Vālmiki, Vedavyāsa, Kālidāsa, Bhavabhūti, Bhāsa, Shakespeare, Milton, Wordsworth, Ānandavardhana, Kuntaka, Daṇḍin, Vāmana, Bhāmaha, Aristotle, Dante, Gray Coleridge, Jean Louis, Lectere Buffon, Longinus and Lord Macaulay he says that diction or style is individual rare technique of a poet which carries his ideas, sentiments and emotions like best horse of a soldier. According to Longinus noble diction is a source of sublimity and a choice of right words, which wonderfully attracts and charms the audiences and readers, which stands very high as a point of practice with all orators and writers because of its own inherent virtues like greatness, beauty, raciness, weight, strength and mastery. In author's opinion the Sanskrit-Vaidarbhī, Gauḍī and Pāñcālī are parallel to Attic, Asiatic and Rhodic and these are only for convenience as diction is countless.—R.J.P.

262. Pandya, B.P. :—*A Further Note on the Life of Śaṅkaralāla Bhaṭṭa of Morvi*.

JOIB, XXXI, No. 3, 1982, pp. 266-268.

In continuation of his article on *Amaramārkaṇḍāyam*—A Study, the author notes here some episodes in Śaṅkaralāla's life and his preceptor-Paṇḍita Keśavajī Murārājī Śāstrī of Jamnagar. Paṇḍita Keśavajī Śāstrī, an outstanding scholar of many branches of Sanskrit, had written many books like *Keśaviya-Jātaka-Paddhati*, *Tithicintāmani*, *Kārikās on Jaiminiya sūtras*, *Sopapattika-ṭīkā on Pātī Lilāvati* on Jyotiṣa and *Vyavahāra Vidhūdaya* on Dharmaśāstra. He defeated Paṇḍita Nārāyaṇa Śāstrī who was one of the great-Digvijayī Paṇḍitas of Varanasi in *Śāstrārtha*.

Mahākavi Śaṅkaralāla Māheśvara Bhaṭṭa, the disciple of such a highly learned scholar, occupied a highly honourable and respectable position as the *guru* of Morvi state. The Śaṅkara-Āśrama at Morvi, where his portrait is preserved, brings out the high honour and respect in which he was held. The author presents many incidents of his life which illustrate his sense of self respect, his broad-mindedness (*udāracaritatva*) and his respect for elders. — K.A.

263. Passi, Alessandro :— *Some Preliminary Considerations on Aśvaghoṣa's Saundarānanda*.

EW, XXXII, Nos. 1-4, 1982, pp. 65-73.

It is a useful venture to gather several remarks, relevant to a few individual textual problems of Aśvaghoṣa's *Saundarānanda*. In this perspective, Johnston's edition is the testing ground for any attempt to add something to the knowledge on the subject. Our knowledge of the text of *Saundarānanda* is based on two Nepalese MSS (L and P) and a single MS fragment from central Asia. 'L' consists thirty five palm leaves and may be dated to the 12th century. 'P' is a direct copy of 'L'. It consists 73 leaves and was compiled in 18th century prior to 'L's deterioration, and is therefore complete. The author has given such a scanty data which will make it at once clear that any edition of the *Saundarānanda* must necessarily involve a large number of textual conjectures. The author opines that any deviation from the lectiones traditae actually increases the possibility of introducing foreign elements in the text. Some passages are selected avoiding any unnecessary change from the text. M.R.G.

264. Patel, J.S. :— *Bhāmaha Ane Daṇḍī nu Paurvāparya (Priority and Posteriority of Bhāmaha and Daṇḍī)*. (Gujarati).

SPP, XIX-XX, Nos. 2-1, 1979-80, pp. 70-82.

Bhāmaha and Daṇḍī are the two renowned scholars of rhetorical school of Indian poetics. Both of them were good poets also-Bhāmaha composed *Kumārasambhava* kāvyā (in verses) and Daṇḍī-*Daśa-Kumāra-Carita* and *Avantisundarī Kathā* (in prose). There is a great controversy among the scholars about the priority and posteriority. Scholars of the History of Indian poetics differ about the chronology of Bhāmaha and Daṇḍī. Some of them conclude that Bhāmaha was prior to Daṇḍī but others say that Daṇḍī was prior to Bhāmaha.

By critically examining the reasons given by both the groups of scholars it may be said that the reasons for the Daṇḍī's priority are not valid. The language used by Bhāmaha is more simple and nearer

to the language of *Rāmāyaṇa*, *Mahābhārata* and *Nāṭyaśāstra* and has much influence of them. Many later writers of poetics have quoted Bhāmaha as the first *Alaṅkārika*. Daṇḍī's *Kāvyaadarśa* is more refined and systematic in dealing with the elements of poetics and its language also is more developed and ornamental. Hence with the references found in other's works and by the comparison of their own works it may be concluded that Bhāmaha was prior to Daṇḍī. Bhāmaha was the resident of Kashmir in northern India and Daṇḍī of southern India, but both of them were equally popular in Indian rhetorics.—K.C.V.

265. Pathak, R.S. :—*The Indian Theory of Vakrokti in Relation to the Stylistic Concept of Deviance.*

ABORI, LXIII, Pts. 1-4, 1982, pp. 195-211.

Points out that a considerable amount of attention has been paid in recent decades to the language of poetry. Style is considered a useful key to the total meaning of a poetical composition. Poetry is the most conscious use of language. Stylistics has added certain new dimensions to the study of poetry. The six approaches to style referred which treat it as : embellishment, as involving a choice between alternative expressions; as the sum total of individual features; as deviation from a norm; as a set of collective characteristics and as a set of linguistic relations obtaining in a wider-than-sentence compass. Of all these approaches, the style-as-deviation approach has been perhaps most popularly held. Pays tribute to Indian scholars who made some exploratory, but penetrating contributions on many a problems. Indian thinking on poetry is largely centred around language. Provides a detailed treatment of *vakrokti* as styled by Bhāmaha, Daṇḍī, Kuntaka and Bhoja. Propounds that the two concepts, i.e. *vakrokti* and deviance, seem to attain greater relevance for analysis of poetic language. Concludes with remarks that a certain obliqueness or indirection is the most distinguishing characteristics of the language of poetry. The Indian theory of *vakrokti* and the stylistic concept of deviance refer to this very central aspect of poetic language. Appreciates that the Indian thinkers have given a more convincing explanation of the role of obliqueness in poetry.—N.K.S.

266. Patwardhan, M.V. :—*Examination of Mahimabhaṭṭa's Critique of the Doctrine of Suggestion.*

JASB, LII-LIII, 1977-78 (1981), pp. 243-250.

Mahimabhaṭṭa tries to prove that all the three major kinds of suggested sense, namely, *vastu*, *alaukāra* and *rasa*, are conveyed by inference. To him, the cognition of the three kinds of suggested sense

(*dhvani*) is the outcome of the process of inference. He says that a matter conveyed by inference is far more reaching than one conveyed by direct expression. The author of this paper finds that Mahimabhaṭṭa does not offer any explanation of how exactly the inferential cognition leads to a delightful aesthetic experience on the part of the sensitive reader or spectator. The theory of *dhvani* assumes two further stages after the suggestion of the abiding emotion (*sthāyibhāva*) by its antecedents (*vibhāva*), consequents (*anubhāva*) and concomitants (*vyabhicāribhāva*) namely, (i) the evocation of a similar emotion in the mind of the reader or spectator in sympathetic response to the emotion suggested in the case of a particular character in a poem or drama, and (ii) its perception by the mind of the reader or spectator in the light of knowledge or bliss, which constitute the nature and essence of the reader's or spectator's soul. Mahimabhaṭṭa has nothing corresponding to this in his doctrine, though he at one stage says on the basis of a citation from an unknown author, that the realisation of *rasa* is a delightful experience comparable to the rapture of self-realisation that mystic philosophers are privileged to have. This citation brings Mahimabhaṭṭa very close to the *Dhvani*-theorists, though the words *āhlādanīsyando vijayate* involving the assumption of the function of suggestion in the final stage of *rasa*-realisation are inconvenient to the inference theory of Mahimabhaṭṭa.—P.G.

267. Patwardhan, M.V. :—*Significative Functions of Words According to Writers on Sanskrit Poetics.*

PWIP, No. 6, 1980, pp. 129-136.

Orthodox writers on Sanskrit poetics have recognised four word functions (*Śabdavyūrti* or *Śabdavyāpāra*) namely *abhidhā*, *lakṣaṇā*, *tātparya* and *vyañjanā*. Out of these four functions, *tātparya* is not very different from *abhidhā*, but is clearly related to it, since the sum-total sense of a sentence is just the aggregate of the literal sense of the individual words in that sentence, as determined by their syntactical relations with one another. It is termed as *Vākyavyūrti*, i.e., sentence-function, as it is concerned with the collective literal sense arising out of a sentence as a whole. The word *tātparya* or *aidamparya* means the single, unitary, sum-total sense on which the literal sense of individual words coverage and towards which they are oriented as their ultimate aim and object. *Abhidhā* means direct denotation, i.e. the function by which the literal senses of words as fixed by convention are conveyed. It is a function by which a word says exactly what it means and means exactly what it says. The *lakṣaṇā* or secondary function comes into operation only on certain occasions when the literary meaning of words become incompatible with one another or disagree with the speaker's intention. Most of the idiomatic expres-

sions. epigrams and proverbs in every language are based on *lakṣṇā*. The *vyāñj. nā* or suggestive function too is very frequently met with in poetic utterances and to the remarks made by clever, witty and cultured people to convey much more to their listeners than what they actually say. Bharṭṛhari in his *Vākyapadīya* cites the *ghaṭa-dīpa-dīpānta* to illustrate the modus operandi of suggestive function i.e. the *vyāñjanā*. Eminent scholars like Mukulabhatta, Pratiharenduraja, Kuntaka, Dhanika, Mahimabhatta, Anandavardhana etc. have discussed the *vṛttis* in their respective treatises in detail.—D.D.K.

268. Porcher, Marie-Claude :—*Métaphore Et Comparaison Dans Quelques Composés Sanskrits (Metaphor and Comparision in Sanskrit Tatpuruṣa Compound)*. (French).

JA, CCLXX, Nos. 1-2, 1982, pp. 153-171.

This article deals with the problem of the distinction between comparison and metaphor in *tatpuruṣa* compounds. I will begin with the point of view expressed by Mammāṭa and Viśvanātha, and go on to examine the problem from a historical prospective. I will research the origines of the traditional analysis according to which one must recognise a comparison when the context is related to the *upameya*, and a metaphor when the context is related to the *upamāna*. An examination of the ancient *alamkāra-śāstra* (Daṇḍin; Bhāmaha, Rudraṭa) shows that the earliest opposition was between a *bahuvrīhi* compound (expressing a comparison) and a *tatpuruṣa* compound (expressing a metaphor). Later a new scheme appears which opposes; within a single compound (*tatpuruṣa*), two possible relations between the *upameya* and the *upamāna*, depending on whether the figure of speech is a comparison or a metaphor. Throughout this study, I would like to address myself to the question of context. In this connection, particular attention will be paid to Indurāja's commentary on Udbhaṭa's work.—Author.

269. Raghavacharya, K.V. :—*Nāṭyaśāstra on Regional Language and Varieties*.

VUOJ, XXV, Pts. 1-2, 1982, pp. 25-31.

Bharata Muni explains language and its regional variations in *Nāṭyaśāstra*. The language used in drama is divided into four categories—*Atibhāṣā*, *Āryabhāṣā*, *Jātibhāṣā* and *Jātyantara* or *Yonyantari-bhāṣā*. *Atibhāṣā* is derived mainly from Vedic Sanskrit and thus the usages are archaic. *Āryabhāṣā* is derived from Sanskrit of the classics and belong to deities and princely class respectively. In *Jātibhāṣā* some words may belong to the Mleccha vocabulary. The language used

by the rustics and the foresters and an imitation of the tongues of different birds and animals is called *Jātyantaribhāṣā*. *Jātibhāṣā* is of two types—Sanskrit and Prakrit. The Prakrit is a unrefined form of Sanskrit and it exists in several forms differentiated by regional variations. The Prakrit language which is generally resorted to by inferior characters and a mass of illiterate persons in the drama has become conspicuous by having a variety of dialects which are many as seven recognised by Bharata.—M.R.G.

270. Ramana, M.V. :—*Significance of Terminology of Chapter Divisions in Sanskrit Traditions.*

VUOJ, XXIV, Pts. 1-2, 1981, pp. 77-80.

Chapter division is one of the most important things in the works. Acts and scenes are used to indicate the division of a drama. *Sarga* or *Khaṇḍa* is used in Mahākāvya. In this way a variety of terms is used to specify the chapter-division for different types of works and to suit particular types of subjects-matter. Such a system of terminology has been carried to a very great extent. A practice of designating a work of certain type by the name of chapter divisions is found in ancient and modern Sanskrit tradition. In this paper, the author discusses the terms often used in chapter divisions. *Adhyāya*, *Adhikaraṇa*, *Prakaraṇa* and *Pariccheda* are used in case of Śāstra Texts. *Ānana*, *Āhnika Uddyota*, *Unmeṣa*, *Ullāsa*, *Khaṇḍa*, *Stabaka*, *Prakāśa*, *Pariccheda*, *Vilāsa* and *Taraṅga* are also used in Sanskrit traditional works to denote a chapter division. The author has discussed her view through the example of the Sanskrit works like *Rāmāyaṇa*, *Mahābhārata*, *Suṃtītilaka*, *Darpadalana*, *Samayamāṭṛkā*, *Narmamālā*, *Deśopadeśa* etc. The author says that the chapter division is very important to give the work an excellent shape and also to satisfy the demand of the reader. B.M.S.

271. Rao, K.V. Venkateswara :—*Social Life in Minor Sanskrit Dramas.*

VUOJ, XXV, Pts. 1-2, 1982, pp. 16-24.

See Under Sec. XIV.

272. Rath, Banamali :—*Gītasītāvallabham of Śitikanṭha Kaviuttam—A Study.*

VUOJ, XXIV, Pts. 1-2, 1981, pp. 49-52.

The *Gīta-govinda* of Jayadeva is a unique work of the history of Sanskrit literature. The poem describes the love of Rādhā and Kṛṣṇa

with the excellent ideational subtleties. This work has become a source of inspiration and joy to the thinkers, literators, devotees and poets. There are so many works available which may be assumed to be based on the work mentioned above. One such work is *Gītasītāvallabham* of Śitikanṭha. The author of this paper has dealt with so many aspects of the work critically. Only two cantos of the kāvya have appeared in *Manoramā* recently. The subject matter of this poem moves round that of *Rāmāyaṇa*. In this paper the author describes Rāma as the main spring of all ten incarnations. Yet he describes Rāma as one of the incarnations in his *Daśāvatārastuti* and he excludes Kṛṣṇa from the list as Jayadeva does it in *Gītagovinda*.

This work has not completely come to light. The author hopes that a careful reader will certainly be able to be in a position to complete it. B.M.S.

273. Ray, S. :—*The Art of Poetry in Pre-Dhvani Criticism*.

ABORI, LXIII, Pts. 1-4, 1982, pp. 171-180.

Opens with conviction that Vālmiki or Vyāsa, Aśvaghoṣa or Kālidāsa do not stand in need of any rules laid down by poetics. The works of poetics are comparatively of late origin. Discusses theories of Ānandavardhana and Abhinavagupta. A critic is termed as mediator between the poet and the appreciative reader and criticism, as it was first instituted by Aristotle, was meant as a standard of sound judgement, the chiefest part of which is to observe those excellences which should delight a reasonable reader. The critic transmutes poetic fire to the reader. Concludes with an assertion that when Sanskrit criticism reached its apex with the introduction of *Dhvani*-theory by Ānandavardhana, gradual decay is visible in Sanskrit literature proper. The reasons put forth are changing social conditions, the gradual decline of Sanskrit poetry, its divorce from the spoken language, its becoming the happy hunting ground of a barren and erudite coterie.—N.K.S.

274. Satya Vrat :—*Yadusundara : A Unique Adaptation of Naiṣadhacarita*.

VIJ, XX, Pts. 1-2, 1982, pp. 103-123.

Padmasundara, a contemporary of the Mughal emperor, Akbar, was deeply enamoured of the *Naiṣadhacarita* of Śrīharṣa although he could not like its complexity and bulk. Hence he set forth to pruning it, in his *Yadusundara* which describes, in twelve cantos, the marriage

and post-marital enjoyments of Vāsudeva and the charming Vidyādhara princess, Kanakā, to a handy size, in lucid language, bereft of Śrīharṣa's display of pedantry. As vouched for by his literary output, Padmasundara was not well equal to the task, though he managed it with admirable credit. There are instances where he felt constrained to reproduce the original, albeit in a truncated form, in a thinly garbed language. This explains how *Yadusundara*, at places, purports to be a compendium rather than an adaptation of its model. Hindu religion breathes through *Yadusundara*, although it has come from a Jaina author.—S.M.M.

275. Sharma, H.D. :-- *A Psychological Analysis of Vibhāva*.

ABORI, LXIII, Pts. 1-4, 1982, pp. 253-254.

Shows how Sanskrit poetics and western psychology—both the disciplines—come together in their interpretation of the cause factor of emotion. In the western psychology the pre-existence of some fundamental cause is held to be essential for the existence of 'Emotion' and this cause element has been termed as 'stimulus'. The theories discussed are of Drever, Drummand and Mellone. Besides this G.F. Stout and other psychologists have been referred to analysing the exciting situation or conditions of 'Emotion' as well as defining 'Emotions'.

In Sanskrit poetics it is shown, how these concepts are termed as *Vibhāva*. Includes how Mc Dougall's explanation of emotional qualities directs towards two forms—object and situation interrelated with psychological forms of *Vibhāva* as *Ālambana* and *Uddipana*. Concludes these similarities by quoting F.H. Lund and Yung by stating that, this theory of western psychology is quite similar to the theory of poetics—wherein instincts are *Vāsanā* or *Samskāra*—form. The cause factor giving rise to these *Vāsanās* inherent in the heart of *sahṛdaya* arousing *Vāsanātmaka Sthāyībhāvas*, *Rati* etc. is called *Vibhāva*.—N.K.S.

276. Sharma, K.V.—*The Caption Kumārasambhava Given by Kālidāsa to his Poem*.

VUOJ, XXIV, Pts. 1-2, 1981, pp. 1-4.

The title of a book often indicates something about the theme. But here in *Kumārasambhava* it slightly differs. *Kumārasambhava* is a poem of eight cantos. The wedlock of Śiva and Pārvatī is the theme of the poem. The title of the poem might be '*Pārvatī-pariṇaya*.' Then the reader would have not obtained any thought beyond the theme.

In the poem Kālidāsa had made it clear, so many times, that his theme was not only the wedlock of Śiva and Pārvati but was the birth of a valiant son of the couple for the help of gods in the great battle. This title fulfils the desire of the poet to great extent. This fact is noteworthy that Kālidāsa has the great effect of Vālmiki on him and the theme of the poem has also been taken from the *Rāmāyaṇa*. It has a glorious place in the chronology of the poet. Some scholars consider it the primary work of Kālidāsa but it does not seem true according to the writer.—B.M.S.

277. Sharma, M.M. : *Naiṣadhe Padalālityam* (Flowery Sentences in *Naiṣadha*). (Sanskrit).

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 15-18.

This treatise has been prepared with a simple idea to present to the Sanskrit scholars the true meaning of—

Upamā Kālidāsasya, Bhāraṇartha gauravam.
Naiṣadhe-padalālityam, Māghe santi trayo guṇāḥ.

In a commentary on *Uttara-Rāma-carita*, the commentator has found a variant reading in the third pada of this proverb which reads *Daṇḍinaḥ pada-lālityam*, and the author of this paper has made an attempt to resolve the controversy raised by the variant reading by presenting the definition of *pada-lālityam*.

In his famous work *Kāvya-lāṅkāra-saṁgraha*, the famous rhetorician Bhaṭṭa Udbhaṭa has accepted three types of styles of writing poetry, i.e., *Vṛttis-paruṣā*, *upanāgarikā* and *grāmyā*, and *anuprāsa* too; is of three varieties. Among these *upanāgarikā* is the most suitable style of *lalita* words. Abhinavagupta and other rhetoricians have accepted this theory but he named it as *lalita*. On the basis of these styles the author has substantiated his verdict that Māgha's *Śiśupālavadha* is the only work which has *pada-lālityam* and Daṇḍin's works can not be considered as such.—D.D.K.

278. Sharma, Ramadutt :—*Mārwar's Contribution to Sanskrit Literature.*

VUOJ, XXV, Pts. 1-2, 1982, pp. 61-66.

Commences the history of Sanskrit literature in Mārwar with Bhinamāl (Śrīmāl) the most important and rich cities of the State and Mahākavi Māgha, the author of *Śiśupālavadha*, a resident of this town. The lustre of Māgha is followed by an account of Jaina Ācārya Hari-bhadrāsūri to whom approximately 1400 works are ascribed. Other

ācāryas included are Siddharṣisūri (906 A.D.), poet Sudḍhala (1026-1050 A.D.) and Udyotana Sūri (778 A.D.) of Jalore. Chronologically authors referred alongwith their works are : Ramachandra author of *Nirbhayabhīma* (V.S 1306), Jinadattasūri composer of *Vivekavilāsa* etc. The history is continued into Mughal period referring to the contribution of Jainas such as Śrījinapāla Upādhyāya and Jina Vallabhasūri. Follows the description with contribution of Mārwar under Rāthores the great patrons of scholarship referring to *Chandū Pañcāṅga* of Lūnkarāṇa under Rao Maldeva (1532-62 A.D.). Maharaja Yashvant Singh I (A.D. 1638-78 A.D.) is referred as a great author.

The author concludes by referring some more names of modern authors of Mārwar who have contributed a lot to Sanskrit literature. — N.K.S.

279. Sharma, S.K. :—*Bhāskara Varama of Daṇḍī and Bāṇa—An Appraisal.*

Smb., X, Pts. 1-4, 1981-1982, pp. 92-111.

Bhāskaravarama referred to by Bāṇa in the VIIth *Ucchavāsa* of *Harṣacarita* and the one referred to by Daṇḍī in the VIIIth *Ucchavāsa* of *Daśakumāracarita* (*Viśrutacaritam*) prompted me to make a review of the situation as to whether the two kings referred to by the two prose writers have got some affinity to each other from the point of view of lineage or the times in which they flourished. The two being altogether different of lineage and chronology helped me to solve the much mooted problem of the relative chronology of the two prose writers Daṇḍī and Bāṇa. Having given full credit to the authenticity of *Avantisundarikathā* referring to Bāṇa alongwith Mayūra Daṇḍī can be believed to have referred to Bāṇa in the early days of his career when he had some strife with Mayūra his father-in-law while leading a vagrant life because an elder contemporary can easily learn about a younger one and allude to him in some work being prepared by him synchronistically with the early life of the junior contemporary. Concluding ahead the point gets confirmation that Daṇḍī the contemporary of Subandhu and an elder contemporary of Bāṇa flourished not later than the last quarter of the 6th century A.D. as Umesh Prasad Rastogi places Bhāravi the grandfather of Daṇḍī in the beginning of the 6th century A.D.—Author.

280. Shashikala, M.V. :—*A Note on the Quotations from Kālidāsa in Vāmana's Kāvyaṭīkāra-Sūtra-Vṛtti.*

VII, XX, Pts. 1-2, 1982, pp. 124-127.

The subject-matter of the *Alaṅkāraśāstras*, which are said to be a science of literary criticism in Sanskrit, is in the form of *Kārikās* or

Sūtras, *Vṛtti* and *Udāharaṇa-ślokaś*. The latter, not only help in the elucidation of principles, concepts and theories but also serve as selected pieces of literary beauty. Lines of great poets in this regard are chosen by rhetoricians with utmost imagination.

A few quotations found in Vāmana's *Kāvyaśāstrakārasūtravṛtti* and Gopendra Tippani Bhūpāl's commentary thereon, are noticed and discussed in their contexts of elucidating different poetic constituents like *rīti*, *guṇa*, *śāstrakāra* etc. or right choice of words. Such verses quoted by rhetoricians are not only specimen of good poetry, but also carry home the sense of a particular situation in the text, in addition to throwing light on the date and views of the authors of those stanzas. — S.M.M.

281. Shriramamurti, P. :—*The Meaning of a Sentence is Pratibhā*.

PWIP, No. 6, 1980, pp. 9-16.

Bhartṛhari's chief contribution to semantics is his theory that *Pratibhā*, intuitive knowledge resulting from a sentence, is the meaning of a sentence. Sentence is considered as a unit of speech. By *Śabda* sentence alone is primarily signified and the meaning of a sentence is referred to as *Śabdabodha*. Patañjali in his *Mahābhāṣya* says, "the words severally denoting generality signify a particular thing when put together in a sentence." That particular thing is the meaning of a sentence. The author of *Pradīpa* clarifies the concepts and remarks that the conceptual sentence which is eternal, is suggested by the *dhvanis*, the audible sounds of the sentence. That sentence-symbol denotes the particular meaning in the form of a combination of the meanings of the individual words. Thus the sentence-meaning is primarily that which is got through the hearing of a sentence, in the form of manifest sounds. To that Udyota adds that the combination is in the form of the qualified and the qualifier. The several meanings of the words in the sentence combine with one another in such a way that one meaning becomes the qualified and the other the qualifier and this combined sense is what is called the meaning of the sentence. Patañjali suggests that meaning is a psychological category which is considered as *siddha*, i.e. *nitya*, eternal. Kaiyaṭa makes a significant remark about meaning. He says that the meaning is of the form of an intuitive flash, a linguistic intuition. Bhartṛhari seems to have applied the expression *Pratibhā* to denote the flash of sentence-meaning in the mind. This *Pratibhā* is common to children who had no coaching in language and to birds and beasts. Bhartṛhari attributes all faculties to *Śabda* or *Āgama* which must have caused them in earlier lives. The impressions caused by *Āgama* called *Śabda-*

bhāvanā or *Bhāvanā* bring about the flash of *Pratibhā* or linguistic intuition roused by listening to a linguistic expression.

Punyaraja remarks that there are about twelve different theories on the nature of the word-meanings. They may follow their own course, but the grammarians hold that sentence-meaning is impartite and symbolic in nature and that it is the real meaning and it is termed *Pratibhā*. The Bhāṭṭas consider it as *Bhāvanā*; the Prabhākaras as, *Vidhi* and the Vaiyākaraṇas as, *Pratibhā*. Bhoja support that view of the grammarians. Similarly views of different experts have been discussed in this monograph. —D.D.K.

282. Solomon, Richard :—*The Original Language of the Karpūra-mañjarī*.

ZDMG, CXXXII, No. 1, 1982, pp. 119-141.

It re-examines the problem of the *Karpūra-mañjarī*'s (KM's) language. In their editions Konow and Lanman have accepted that Śaurasenī is used in KM for prose portion and Mahārāṣṭrī for verses. On the basis of the oldest and the most accurate MS (Konow's MSW), Ghosh criticises Konow's this assumption. According to him (Ghosh) KM was originally composed entirely in Śaurasenī. But in a brief article *The Āvantī Prākṛta of the Karpūra-mañjarī*, Majumdar Sastri proposed that the prose portions of KM were written in Āvantī dialect. The author thinks that these scholars are partly right and partly wrong, truth lies somewhere in-between. Prākṛtas, even in the late medieval period, were not merely fixed and standardized by the grammarians. Śaurasenī and Māgadhi both were in practice and could be distinguished chiefly by their differing treatment of dental consonants. Thus the grammatical and lexical distinction between Śaurasenī and Māgadhi can not be relied on without corroboration. In determining the original readings of PKT texts the accurate and productive method is to give the greatest weight to the MSS themselves.—M.R.G.

283. Upadhyaya, Ramji :—*Nāṭakeṣu Hāsyayogaḥ* (Laughter in Dramas). (Sanskrit).

Sāg. XXIII, No. 1, Samv. 2041, pp. 1-23.

The jester is peculiar to dramatic literature primarily meant for mirthful humour. Apart from his jocular activities, the poet introduces through the activities of other characters, laughter in a large measure, such as their being unknown to each other, their being disguised, their deceitful activities, Śākara's pranking, irrelevant speech and

actions, false accusations, professional language, attributing the heroism of a warrior to some weak person, enraging some character, speech of babies, falsehood, giving humorous names, bad poetry, divulging the secrets, madman's behaviour etc. Bhāsa has specialised in this art. Author.

284. Upadhyaya, Ramji :—*Nāyakānāmantardliḥ* (Concealment of Characters). (Sanskrit).

Sāg., XXIII, No. 1, Samv. 2041, pp 24-31.

Keen interest is created by keeping a character unseen while hearing and re-acting in scenes wherein the characters are engaged in secretive activities.—Author.

285. Upadhyaya, Ramji :—*Nāṭakeṣu Kathāntarasanniveśḥ* (Inclusion of a Different Story in Dramas). (Sanskrit).

Sāg., XXIII, No. 1, Samv. 2041, pp. 32-40.

The dramatic story is interrupted for dramatic interest such as throwing light on the life-history of characters, explaining reasons for a happening, supplying necessary information, detailing some accident, suggesting the future trend of the dramatic story, bringing an act to a closure.—Author.

286. Upadhyaya, Ramji :—*Nāṭakeṣvajñātanāyakatvam* (Unknown Characters in Dramas). (Sanskrit).

Sāg., XXIII, No. 1, Samv. 2041, pp. 41-48.

The art of the poet lies in keeping a character unknown. The behaviour of such a character is unexpectedly subnormal or super-normal specially when he is disguised. The story of the *Mudrārākṣasa* owes much of its success and interests to such characters kept unknown or half known and their activities.—Author.

287. Upadhyaya, Ramji :—*Nāṭakeṣvan athāsambhavanam* (Misunderstanding a Character in Dramas). (Sanskrit).

Sāg., XXIII, No. 2, Samv. 2041, pp. 81-84.

A character is misunderstood and then it creates good humour in a drama. Bhāsa has evolved and developed this technique considerably. His Kaikeyī in the *Pratimānāṭaka* exiles Rāma to save his life. But Bharata goes on adversely criticising her under the impression that she exalted Rāma to get the throne for her son. So also the jester in the

Mṛcchakaṭīka observes about Vasantasenā that she niggardly wants to change exorbitantly from the hero for her ornaments. In the *Mudrārākṣasa* and the *Nāgānanda* the heroes are misunderstood. — Author.

288. Upadhyaya, Ramji : — *Nāṭake Vaiṣaṃyanidhānam* (*Ups and Downs in the Dramatic Plot*). (Sanskrit).

Sāg., XXIII, No. 2, Saṃv. 2041, pp. 95-99.

The story of the drama is so devised as to depict, the calamity in the life of the heroes and heroines. Bhāsa has specialised in this art. His Udayana, Rāma, Avimāraka, Cārudatta etc. are all facing calamitous sufferings. Author.

289. Upadhyaya, Ramji : — *Ankādau Nāyakasya Mānasikasthiteḥ Pūrvapīthikā* (*An Introduction to the Mental Disposition of the Chief Character in the Beginning of an Act*). (Sanskrit).

Sāg., XXIII, No. 2, Saṃv. 2041, pp. 85-92.

As the scenery around the action performed on the stage is provided so also the mood of the chief characters in all the acts is suggestively brought to the notice of the audience. The following stage-direction in the beginning of the first act of the *Veṅiśaṃhāra* depicts the angry mood of Bhīma throughout—“Then enters an angry Bhīma followed by Sahadeva.” Author.

290. Upadhyaya, Ramji : — *Nāṭakavṛtteṣu Rahasya-vinyāsaḥ* (*Secrets in the Dramatic Plot*). (Sanskrit).

Sāg., XXIII, No. 2, Saṃv. 2041, pp. 102-108.

The dramatic story is so plotted that several important secrets, even though known to the audience, are kept unknown to heroes and heroines, etc. In the *Abhijñānaśakuntala* the curse of Durvāsā is known to Priyamvadā and Anasūyā but it remains unknown to Duṣyanta and Śakuntalā till the end almost. The activities of Cāṇakya, Yaugandharāyaṇa, Kaikeyī and Kāmandakī are often secretives. — Author.

291. Upadhyaya, Ramji : — *Nāṭyanirdeśaviśeṣāḥ* (*Importance of Stage Directions*). (Sanskrit).

Sāg., XXIII, No. 2, Saṃv. 2041, pp. 109-128.

The stage directions have manifold importance such as throwing light on the mode of acting, information regarding the actions of the

stage, the movements of characters, formalities, mode of communication, the mental state of the characters etc.—Author.

292. Upadhyaya, Ramji :—*Prekṣakānupreccā (A View of the Dramatic Audience)*. (Sanskrit).

Sāg., XXIII, No. 4, Saṁv. 2041, pp. 1-8.

The audience in a dramatic hall is of all the classes of society including the śūdras. Men, women, old, young and children have to be kept interestedly engaged in the performance of a play. At the top are the judges called *Prāśnika* and there after come the special spectators and lastly the general public—the happy and the unhappy, the miserable, the ascetic and the aggrieved persons. All get their due share of relief and amusement in the performance of a drama. As the prologue of the drama shows the pilgrims, conference of poets, the royal court, the elite, men of arts etc. were spectators of different dramas.—Author.

293. Upadhyaya, Ramji :—*Nāṭyakathāvāṁ Paśupakṣiṇām Sāhyam (Role of Beasts and Birds in Dramatic Story)*. (Sanskrit).

Sāg., XXIII, No. 4, Saṁv. 2041, pp. 9-18.

The birds and the beasts also catch the eye of the poet while he is engaged in dramatising the activities of human beings. Duṣyanta's target is a deer and his would-be consort is the target of the bee in the first act of the *Śākuntala*. The fourth act of this drama has a fine web of the dramatic activities of the sweet cuckoo echoing while the doe stops grazing and the peacock stops dancing when she is leaving the *āśrama*. Lastly, the baby deer follows her up. In this way not only Kālidāsa but other dramatists also have lavishly drawn upon the loving relations of the birds and beasts to create a wider horizon of the sentimental world. In some *nāṭakas* the birds and beasts have been shown to act like human beings as seen in the *Bālacarita* of Bhāsa and the *Ratnāvalī* of Śrīharṣa.—Author.

294. Upadhyaya, Ramji :—*Aṅke Kāryasthalyā Āyāmo Vaicitryañca (The Place and Importance of the Scene of Action in Drama)*. (Sanskrit).

Sāg., XXIII, No. 4, Saṁv., 2041, pp. 19-22.

The scene of action is characterised by a very wide range of variety in Sanskrit drama. The royal palace for the regal intrigues

of love, the battle field for the dramas of heroism, the hills and dales around the *āśramas*, the heavens, aerial regions and the sea coasts, the urban area and the rural landscape all have been used as scenes for dramatic representations and they all cater to the refinement of poetic style as also to the trend of minor incidents.—Author.

295. Upadhyaya, Ramji : *Raṅgavidhānam (Construction of the Theatre)*. (Sanskrit).

Sāg., XXIII, No. 4, Saṁv. 2041, pp. 23-45.

The theatre has several apartments for different purposes. In the first place come the *Nepathya* or the tiring room separated by a curtain from the actual stage which is divided into two parts the *Raṅgaśīrṣa* in proximity to the tiring room and the *Raṅgapīṭha*, between the *Raṅgaśīrṣa* and the auditorium. The auditorium was meant for the audience to sit.

The tiring room was commonly meant for the use of the actors for their dressing etc., but not quite unoften it was used for such activities as were not possible to show on the stage. Bhīma kills Duṣṣāsana in the tiring room, divine messages are delivered from there to the actors on the stage. The actors in the tiring room communicate with actors on the stage sometimes

The *Yavanikās* or curtains were of various types used for various purposes on the stage. The first curtain was used to separate the tiring room from the stage with two doors for actors to come on the stage for playing their part and going out thereafter.

Sometime a curtain was used for separating the *Raṅgapīṭha* from the *Raṅgaśīrṣa*. The most important curtain was the one separating this auditorium from the stage.

Javanikā was used also to devise temporary compartments for special purposes on the stage and the *Raṅgapīṭha* was used for the actors' performance and behind it lay the *Raṅgaśīrṣa* where the actors gathered from the *Raṅgapīṭha* for temporary relief. In fact only such actors as are actually engaged in playing their parts stand in front and the remaining ones form a rear rank on the *Raṅgaśīrṣa* while waiting for their role.

The *Raṅgapīṭha* was divided often in three parts. In the first part the actors entered from the tiring room and used to communicate briefly what he had been doing or will do. The second part was the recess through which the actors passed to meet the actors already

engaged in their role. Sometimes the presence of the actors on the stage was shown by removing the front curtain. Actors could alight directly on the stage from the sky also. In the three sections of the stage the actors in groups could perform their role separately, sometimes one group seeing the other but quite often unseen by each other.—Author.

296. Upadhyaya, Ramji :—*Aṅkopūrtyartham Yojanāḥ* (Providing Proper Size to a Dramatic Act). (Sanskrit).

Sāg., XXIII, No. 4, Samv. 2041, pp. 4C-48.

An act should have proper size. Actually it should not be very short or long where the activities of the hero in direct relation to the main story occupy small space and the performance has been of a short duration only, the poet takes recourse to descriptions as seen in the act-V of the *Mṛcchakaṭika* where about 40 stanzas describing the rains and rainy season have been given. The fourth act of the *Abhijñānaśākuntala* has a small incident to communicate, i.e. the departure of the heroine for the husband's house but it has been magnified by accessory details of activities such as offering of ornaments by deities, sorrow expressed by birds and animals, Kaṇva's message to Duṣyanta etc.—Author.

297. Vedia, D.G. :—*Arthaprakṛti in the Vikramorvaśīyam*.

SPP, XIX-XX, Nos. 2-1, 1979-80, pp. 21-25.

In *Vikramorvaśīyam* of Kālidāsa the love affair of Pururavā and Urvaśī is the main plot and the happy union of the hero and heroine is the aim (*kārya*) out of five—*bīja*, *bindu*, *patākā*, *prakarī* and *kārya-arthaprakṛtis*. The plot construction of *Vikramorvaśīyam* is loose and it seems that the play was composed in three stages at some intervals. First stage is upto first three acts, second—the monologue of Pururavā in fourth act and third—the fifth act.

When Urvaśī was taken away by the demons (*dānavas*) she fainted but as soon as she opened her eyes she saw Pururavā and fell in love with him at the first sight. This was the *bīja* (seed) of the plot. According to the dramaturgy *bindu* the obstacles which come in the way of the growth of *bīja*. In this play only the Bharata's curse and the jealousy of Auśīnarī are obstacles which can be considered as *bindu*. Both of them are removed easily. The union of the lovers is the end of the drama. Thus there are only three—*bīja*, *bindu* and *patākā*—

arthaprakṛtis in the play. Remaining two *arthaprakṛtis* are missing.

After this act the poet thought that the union of the hero and the heroine and the enjoyment of married life are not only the goal of love. It is incomplete without progeny so he composed the fourth and fifth acts. But due to the haste and immaturity of the dramatic skill he could not develop the plot properly. The plot construction became loose and Urvaśi though gave birth to her son, Ayus but could not perform the duties of motherhood as she had fear of separation with her lover. The end of the play is quite unnatural and is not in accordance with *bija*. K.C.V.

298. Virkar, P.N. : *Indian Aesthetics and Some of its Principles*.

JASB, LII-LIII, 1977-78 (1981), pp. 317-331.

The author intends to draw our attention to some places in ancient works wherein we can find light shed on the way. The Indians of the ancient times had been thinking about aesthetic questions. He illustrates the Ṛgvedic stanzas X. 71.2 & X. 71.4 wherein one does find an aesthetic principle that the poets have to think well and select words with which they compose their poems and the words chosen by them are pregnant with beauty and the *rasikas* are fascinated by such poems only. The principal reminds us of the 7th *kārikā* of the first *udyota* of the *Dhvanyāloka*. Ślokas 2 to 7 from the 3rd *sarga* of the *Rāmāyaṇa* of Vālmīki tell us what great sage did before he commenced writing the epic. The principle embodied in these ślokas is that a great artist first of all directs all his efforts towards bringing before his mental eyes a complete and vivid picture of the work of art he is going to produce and it is then alone that he actually proceeds to give shape to it. Kṣemarāja, in his *Śiva-sūtravimarśini*, explains the artistic activity as that activity of an artist which determines the subject of the work of art by the infusion of his mind into it. So also says about poets' genius Mahimabhaṭṭa in his *Vyākṛtīviveka*. Viṣṇudharmottara-purāṇa, Saṅgītaratnākara, Kāvya-lamkāra of Bhāmaha, the *Nāṭyaśāstra* of Abhinavagupta refer to the objectives of poetry. The work of art which delineates a feeling is considered to be great. The similar feeling arises in the heart of reader in a generalised form. All details must be so selected as to suit principle sentiment. *Aucitya* and *dhvani* have their own importance. — P.G.

299. Walimbe, Y.S. :—*Paṇḍita Jagannātha's Equipment as a Poetician*.

JASB, LII-LIII, 1977-78 (1981), pp. 337-341.

Jagannātha's role as a poetician and literary theorist was

considerably helped not only by his erudition in the various branches of traditional learning, but also by his extraordinary poetic abilities. His was not the case of 'A critic is a failed poet,' but of a successful critic also being an equally successful poet, a case rather analogous to that of Matthew Arnold or T.S. Eliot. Jagannātha possessed the creative and critical faculties almost in an equal measure. Jagannātha's verse style and its excellences are themselves interesting subjects for a detailed study. But what is more noteworthy is that these qualities have helped him to a considerable extent even in his job as a poetician. It goes without saying that almost all the verses that Jagannātha employs for the sake of illustration are poetic. However he does not rest contented by giving an illustration; he endeavours to improve upon it by making proper alterations or emendations, and very such alteration and emendation makes a significant change either in the form or in the content of the verse. He even improves upon the faculty or defective illustrations cited by his opponents like Appayya Dīkṣita. P.G.

300. Yadava, Ganga Prasad :—*Position of Women as Depicted in Dhanapāla's Tilakamañjarī.*

QRHS, XXI, No. 1, 1981-82, pp. 28-37.

See Under Sec. XIV.

XI—MISCELLANEOUS

301. Bharadwaj, O.P. : *More on Plākṣa Prāsravaṇa.*

ABORI, LXIII, Pts. 1-4, 1982, pp. 249-251.

See Under Sec. IX.

302. Bodewitz, H.W. : -*The 'Marriage' of Heaven and Earth* (JBI. 145-146; PB. 7-10, 1-9; AB. 4-27, 5-10).

WZKS, XXVI, 1982, pp. 23-36.

The Brāhmaṇas narrate the story of the marriage of heaven and earth in the Vedic ritual. S.A. Dange, in his paper at AIOC, 1976 at Poona had discussed this topic. He is of the view that heaven (male), and earth (female) form a couple. Dange also connects the motif of the marriage with the motif of heaven giving rain to the earth. The rain is given as a present to the earth on the occasion of the marriage. The author has contradicted this statement and concludes his paper with the remarks that "following the common sense approach of the author of the Brāhmaṇa we may conclude that there is no marriage between heaven and earth in these passages. The motif is inter-marriage for the benefit of both parties". This topic has been discussed fully well in this paper —D.D.K.

303. Bollee, W.B. : - *Notes on Middle Indo-Aryan Vocabulary I.*

JOIB, XXXI, No. 3, 1982, pp. 244-254.

See Under Sec. IX.

304. Bollee, Willem B. : - *The Indo-European Sodalities in Ancient India.*

ZDMG, CXXXI, Pt. 1, 1981, pp. 172-191.

Brotherhoods occupy an important place in the social structure of many peoples. Our knowledge of them as far as the Indo-Europeans are concerned has been deepened during the past forty years particularly by the publications of Hofler, Wikander and Widengren. These authors bring to light tribal, age-group, brotherhoods serving social and military functions and devoted to worship of the fallen as well as the warrior gods honoured in orgiastic rites.

Hofler has blazed a trail which puts a welcome light on the German and Indian science of religion and tried to bring out an heroic-ecstatic bond between the living and their venerated dead. In India masked participants identified themselves with the dead and behaved like demons. The brotherhood of Indra-the host of the Maruts, the Vrātyas, the Malls and the Buddhist orders have been discussed and compared with the Iranian sodalities. The designation for a brotherhood is called *hā nā* in Late Avestan (*senā* in old Indian). The individual member is called *mārya* (L. Av.) and *mārya* (in Vedic literature). In Iran members of brotherhood dressed in black, blackened their arms, wore long hair and a belt (a latter item especially signifying allegiance to the king). Indra fulfils many of the functions of Iranian Mithra. He (Indra) is a divine hero, and dragon killer and enemy of Dasyus, Vrātyas, Mallas, Nordic berserkers and Indian tigersmen mentioned in the ŚB.

The relation between the Vrātyas and the sodalities is evidenced by their wearing long hair and by the fact that the Vrātyastoma (one day sacrifice performed by more than one sacrificer) was celebrated for the first time by the maruts.

The Vrātyas' wild and predatory expeditions link them with European sodalities like Wodan's Furious Host. They founded a state in eastern provinces of India, and exercised their influence on Buddhism. Such people have been described in detail in this paper. They were available in Europe and Africa also.—D.D.K.

305. Chattopadhyay, Aparna :—*A Note on the Hair Washing Ceremony of the Mauryas.*

JOIB, XXXI, No. 3, 1982, pp. 241-243.

The author refutes the statement of Strabo (XV, 69) that when the king washes his hair, they celebrate a great festival and bring big presents. According to some scholars this hair washing ceremony was a persian practice adopted by the Maurvas, while others hold that it was not peculiarly a Persian custom but a common custom of the Hindus. Author gives the reasons of why or how strabo had took the anniversary of the coronation for a simple hair-washing ceremony. Probably the historians who were his predecessors had not gathered the fact correctly. Such a blunder on the part of foreign observers is not unusual. Secondly, the pouring of water on the head of a king was the most important part of the coronation (*abhiṣeka*) ritual of Hindu King. So the foreigners who were generally not well acquainted either with our languages or with our practices, misunderstood this function. And if they were Persians or persons familiar with Persian court practices;

they could very easily make mistake and take the performance of this rite of pouring water on a king on the occasion of the anniversary of his coronation, as the hair-washing ceremony which obtained in Persian Court.—Author.

306. Choudhary, D.K. :—*The Rate of Interest During the Cōla Period as Revealed in the Inscriptions of Śrīkālahasti.*

VUOJ, XXV, Pts. 1-2, 1982, pp. 67-70.

In this inscriptional study the author has mentioned the rate of interest of the period from Rājarāja I (1008-09 A.D.) to Kulōttunga I (1101-02 A.D.). It throws light directly or indirectly on the economic condition of the period falling between 985 A.D. to 1120 A.D. In the Cōla period the lowest rate of interest was 8% while the highest rate was 50%. This proves that in this period there had not been any fixed rate of interest. These differences are noticeable not only in the reign of one king but also all other kings of the period. The interest was collected sometime in cash and sometime in kind.—M.R.G.

307. Dube, D.P. :—*Prayāga A Name Study.*

Jl, IX-X, Nos. 1-4, 1982, pp. 91-98.

See Under Sec. V.

308. Gangadharan, N. :—*Further Light on the Practice of Oil Massage as Known from the Sanskrit Literature.*

AORM, XXXI, Pt. 1, 1982, pp. 1-4.

In continuation of his previous note on the topic in the same journal the author has shown the importance and medicinal value of the oil massage giving references from many Āyurvedic treatises. Oil may be used as external medicine to remove the disturbances of the body due to the lodging of the wind (*vāta*). Many chronic diseases of head, eyes, throat and legs can be treated by regular oil massage on head and soles. Regular application of oil in ear and nose keeps the cold away.

Besides, merits of the bath in a tub full of oil are narrated by which many ailments of the body may be removed. But there are some prohibitions also when one should not use the oil, as on the day of ancestral rites and at the time of eclipse.—K.C.V.

309. Ghosal, S.N. :—*Women as Depicted in the Uvāsagadasāo*.

JOIB, XXXII, Nos. 1-2, 1982, pp. 64-69.

This article categorises the women of that age under various heads like nuns, the female worshipper practising religious austerities with their husbands, irreligious women given to sensual pleasures alone and women of ignoble profession. According to the writer *Uvāsagadasāo* presents an account of the society of women distinguished from one another by their individual traits and characters. I.S.

310. Gupta, Chitrarekha :—*Historical Development of Some Brahmanic Cognomens and their Social Implications*.

JAIH, XIII, Pts. 1-2, 1980-82, pp. 83-98.

Though we did not use any surname in ancient period, we had Śāstric injunctions from very early times regarding the formation of personal names, in accordance with the *varṇa* of the person to be named. But it appears from inscriptions and seals that this custom was not strictly followed and often ancient names do not indicate their castes.

The Brāhmaṇas, however, tried to distinguish themselves from the rest of the populace by adding some prefixes or suffixes to their names, which not only indicated their classes, but often separated one group of Brāhmaṇas from the others. It is from such prefixes and suffixes, characterising the Brāhmaṇa groups, that surnames were chosen in later period. In the present paper the author draws attention to some such Brāhmaṇa surnames which throw light on some aspects of ancient Indian society.—B.K.

311. Gupta, Sushma :—*India and Iran through the Ages : Continuity in Commercial, Cultural and Political Ties*.

QRHS, XXIII, No. 4, 1983-84, pp. 33-42.

See Under Sec. VII.

312. Hassuri, Ali :—*Avestan Vārengan*.

ZDMG, CXXXI, Pt. 1, 1981, pp. 158-159.

Zāmyād Yasht deals with the myth of yima which makes a reference to a bird called *Vārengan*. Different scholars have tried to explain this word but no satisfactory result has come out.

Bartholomae identifies this bird as *eines vogels*. Darmesteter had mentioned Middle Persian *Valāk* or *Kulāgh*. Many experts have translated it as eagle—it is the only among the living birds which saves itself from the flying arrow, it is the one which rubs its wings to the gorges, the mountain tips or the tops of the trees. Some scholars think it to be a kind of raven, the largest of its species which acts just like an eagle. It is called Raven *corvus Corax*. It is described as : whole plumage black glossed blue, with often slight copper tinge on upper part, more noticeable in worn than in fresh plumage which seldom enters desert. It is seen in North America, Europe, Asia, South to Sahara and Somalia, Asia South to North-West India. In Persian it is called *Ghurāb*, Middle Persian *Wiray*, New Persian *Gulāg* (now *Kulāgh*). This bird is called *Bopoha* in Russia and *Wrona* in Polish which are the same *Vārengan*. In Sanskrit it is known as *Vāraṅka* by native old lexicons without any more explanation its real form and etymology is not clear. According to the author this bird seems to have been originally the cognate to Avestan word. -D.D.K.

313. Johnson, W. :— *On the Rgvedic Riddle of the Two Birds in the Fig-Tree (RV I.164. 20-22) and the Discovery of the Vedic Speculative Symposium.*

JAOS, XCVI, No. 2, 1976, pp. 248-258.

Translating the Rgvedic speculative language, such as that occurs throughout RV-I.164, has been a continuing riddle to Vedic scholarship. This paper throws light on the riddle of three such verses, namely the triplet which uses the image of two birds in a fig-tree (Vss : 20-22). Scholars have advanced plausible interpretations of the tenor of this triplet, which have been elucidated in this paper. Renou's meaning of the term *brāhmaṇ* to the 'powers of speech' and particular enigma hymns in the RV are debatable, *brāhmaṇs* were used in the RV as a *sadhamāda*, literally "drinking together". Such symposia, with their contests in riddle solving as well as singing, drinking and staying awake, are familiar to us in Greek history, but hardly recognised in their Vedic context. Similar vestiges of ancient enigma contests occur in Zend-avesta. Recent translators, beginning with Geldner, followed closely by Thieme's critique, and then Kunhan Raja, Renou and Brown agree to a great extent on the translation of this *brāhmaṇ*. Differences arise more in identifying allusions made by the verses, and even more when it comes to interpreting the tenor of the image. Geldner's translation of *pippala* has been revised by others from "Berre" to "Feige" and fig is more appropriate than either Kunhan Raja's "berry" or Brown's "fruit" and Renou's translation "figue". Concurringly, *amṛta bhāga* has been translated as 'life' and 'immortality'.

suparṇā is translated as "birds" or 'eagles'. Similarly *Vidāthā* means 'ritual' 'enigma' contest.

Different scholars have given different translations of the verses. The author furnishes the quintessence of this topic such as :—

Dirghatamas chose the image of the tree to enigmatize this first context of Sanskrit philosophical thought was no accident, for in it he used an archetypal myth of the attainment of knowledge. The mythic complex of the cosmic or world tree, which is the tree of life or immortality, is basic to this notion of inspired, initiated knowledge. All the elements are there; the Shamanic Symbolism of tree and bird, including an ecstatic journey to the top of the tree, and the initiatory symbolism of reaching the summit of the world tree to gain the knowledge which as the "immortal" sweetest fig allows escape from both ignorance and death.—D.D K.

314. Krishnamurthy, M. :—*Vijayanagar Interest in Irrigation Facilities in Cuddapah District, Andhra Pradesh.*

JI, IX-X, Nos. 1-4, 1982, pp. 99-106.

An attempt is being made here, taking the modern Cuddapah district as a case study, to present a picture of irrigation facilities provided by the Vijayanagar-kings based on relevant inscriptions available from the district. The earliest inscription of the Vijayanagar-kings mentioning the construction of a tank is from Porumamilla in the Badvel taluk of the district. The tank is even now a major reservoir in the district. The inscription is written in the reign of Bukkaraya I by his son Bhaskara who was then the governor of Udayagnirājya. The length of the dam was 5,000 units of rekhadandas. Another inscription from Indukuru was constructed during the regime of King Devaraya. During the time of Saluva Immadi Narasimharaya, a tank was constructed at Ravulakolanu.

A large number of other inscription in that district has been discussed and the rulers gave grants of land for such works of public welfare. Such grants were usually called *Dasāvandhamānya* in inscriptions which refer to land made tax-free given to a private person for repairing or building a tank or any other irrigation construction with the stipulation that one-tenth of the total produce of the land would be the remuneration for the person who maintains them. Obviously, the remaining portion of the produce would be used to meet the expenses in connection with the maintenance of the water-work. The Vijayanagar state encouraged the construction of irrigational

network. Its encouragement was in the form of exemption of taxes and grants of tax-free lands.—D.D K

315. Lalen, R.C. C. :—*Penology and Jaina Scriptures*.

JJVB, VI, Pt. 12, 1981, pp. 28-53.

According to Jaina scriptures the crime prevention may be done by the adoption of *saṃvara* (impeding *karma*) under the scheme of *aṇu-vrata*.

Originally, in penology (the science of punishment) the history, theories, purposes and effects of punishment in relation to crime causation and crime prevention, are studied. Here it is defined as a strategy in the fight against crime while the Jaina penology is defined as a strategy in the fight against *karma* (action).

The modes and forms of punishment varied according to the age, time, place and finally the culture of the particular society. The outlines of modern penology revolves around the controversies that exist between the theories of punishment and treatment. Law and religion have the same equivalent word in Sanskrit *dharma*. Jaina penology is based upon the *karma* philosophy. *karma* obstructs the innate qualities of soul, therefore, it is the number one enemy of conscience. It is the most difficult for a person to give up wrong belief (*mithyātva*). With the help of right faith (*Samyak-darśana*) the soul becomes disillusioned and feels enlightenment, never before experienced. The individual becomes able to rise above the passions and desire for material objects and enjoyments. He tries to come out from the *karma*-bondage, develops compassion for all the creatures, disowns the false beliefs and owns the truth. By withdrawal from vices a changed attitude towards life is expressed. His innate powers are prepared to adopt full-fledged *saṃvara*, due to which an automatic check is imposed upon the influx (*āsrava*) of *karma*. Thus liberation from Kārmic bondage is the goal (*puruṣārtha*) of human being. By the knowledge of the strategy in the fight against *karma*, the fight against crime does not remain problem. He builds up immunity against criminal tendencies and inclinations.

Thus in Jaina penology the concept of punishment has been entirely eliminated as it does not prescribe punishment on any individual for any crime. In Jaina *purāṇas* the origin and development of penology from seven *daṇḍa-nītis* (penal system) can be traced.—K.C.V.

316. Mahajan, Jagmohan :—*Travellers' Tales of the Ganga.*

IH, XXX, No. 3, 1981, pp. 28-43.

A large number of foreign travellers who had been visiting India have taken note of the Ganga on the banks of which stand ancient centres of religion, commerce and government as Hardwar, Allahabad, Varanasi, Calcutta, Patliputra and Kanauj, with Agra and Delhi on its affluent, the Jamuna. The first detailed account of India left by a foreign traveller is by Megasthenes who arrived at the court of Chandragupta Maurya in Patliputra in 302 B.C. as ambassador of Seleucus, the ruler of Western Asia after Alexander's death. According to Megasthenes, the Indians worshipped the rain-bringing Zeus (Indra), the river Ganga and the local deities. The classical account during the first two centuries of the Christian era, particularly Arrian's *Indika* as well as The Anabasis of Alexander, The Geography of Strabo and Periplus of Erythraean Sea describe the Ganga as the greatest and largest of the known rivers. The Chinese pilgrim Hiuen Tsang who came to India in 630 A.D. during the reign of king Harṣa (606-647) has given a detailed account of life along the river. He stayed in India till 645, spending about eight years in Harṣa's dominions. Ibn Batuta was the first foreign traveller to highlight the curious fact that Ganga water was used by the Muslims and Sultan's drinking water was brought from Ganga which was at a distance of forty days journey from Dowlatabad. The stories of the wealth of India started reaching Europe and a host of travellers from Europe visited India during the Mughal empire in India. Most of them have left fascinating accounts of the use of its water for drinking purposes. Francois Bernier, the French physician is the first European traveller to leave a detailed account of the river Ganga and the use of its water by the Muslims. A large number of other travellers has been given in the monograph of 16 pages by the learned author of this article, who have given a detailed account of this sacred river.—D.D.K.

317. Mirashi, V.V. :—*Did Chandragupta II Become A Vānaprastha ?*

VII, XX, Pts. 1-2, 1982, pp. 176-183.

See Under Sec. VI.

318. Mukherjee, B.N. :—*A Note on an Early Indian Postal System.*

JASB, LIV-LV, 1979-80, pp. 79-81.

In the Indian subcontinent the Mauryas built up in the late 4th and 3rd century B.C. one of the largest empires of ancient world.

For maintaining effective communications between the central and local authorities, the Mauryas needed an efficient system for despatching administrative and other instructions from one seat of administration to another. That they developed such a system indicated by the evidence of edicts of Aśoka (273 to 236 B.C.), the famous Maurya emperor. These edicts culled from different parts of his empire surely indicate the rescripts of Aśoka were used to be despatched under his order to local administrative headquarters. His rescripts, found inscribed on rocks and pillars, contain *inter alia* words spoken by him in the first person. Apparently the text of each these scripts was prepared by Aśoka himself or rather by the imperial scribes following his oral instructions. The Kauṭilya's *Arthśāstra* refers to *lekha* (scribe) appointed to write down royal orders according to the direction of the king. Such orders were despatched to relevant administrative headquarters in different provinces of the empire. These orders were inscribed on rocks and pillars by local authorities after adapting them to regional Prakrit dialects or translating them into other languages (such as Greek and Aramaic) in order to make them easily understandable to the local people. The royal orders were sent from the capital at Pāṭaliputra (Patna) or from temporary royal camps to different destinations following riverine—and overland routes. That such routes were maintained officially is suggested by a statement of Megasthenes, who visited the court of Aśoka's grandfather Chandragupta.

The network of postal system was known to the Persian kings, and the entire plan is a Persian invention. In the Achaemenid empire, which ended not long before the beginning of the Maurya empire, governmental despatches were used to be sent by relays, in which couriers and horses participated. For this purpose such couriers and horses were maintained at stations spaced at intervals of a day's journey along the royal roads.—D.D.K.

319. Poddar, R.P. :—*Pinḍeṣaṇā*.

PBP, I, Pts. 1-3, 1981, pp. 297-305.

In Jaina monastic discipline great importance is attached to *pinḍeṣaṇā* i.e., begging for food. It is an essential part of a monk's conduct. He takes food only to survive and he survives only to practice asceticism. Whenever he feels that his survival is not conducive to the practice of asceticism he has to give up taking food with a determination to end his body which no longer served any purpose. While remaining completely detached to food, the monk has also to exercise great discretion in accepting it. The general principle is that a monk should beg food as has been prepared by the

householders for themselves, and in the action of begging he should not commit, cause or support injury to the living beings. He has to be abstemious in the matter of food. Lord Mahāvira was completely detached to food. Though in good health, he did not take his fill and generally lived on rough food. For days together he did not take any food or drink at all. It did not make any difference to him if he got moist or dry food or he did not get food at all. He ate food restraining his impulses regarding its quality. He took care that his begging for food did not involve in any way injury to living beings. Whenever there were Brāhmaṇa or śramaṇa, a beggar or a guest or a cāṇḍāla or even a cat or a dog already waiting for food, he walked away lest his presence might result in their disappointment. Āyaramga, Sūyagadam and similar Jaina texts contain rules for the monks regarding the acceptance of alms. D D.K.

320. Scharfe, H. :—*A Second Index Fossil of Sanskrit Grammarians.*

JAOS, XCVI, No. 2, 1976, pp. 274-277.

The author has made an attempt for chronometrical study of some grammarians. It is based on the historical example given by them for the proper use of the imperfect e.g., *Mahābhāṣya*, "The Greek besieged Sāketa" were decisive for fixing their absolute chronology because the imperfect implied the event that had taken place in the author's life time. B. Liebich called this rule the Litfossil or Index-fossil of Indian grammarians. According to R.G. Bhandarkar the *Mahābhāṣya* contained some references that allowed to establish the location of some authors. The author calls it 'the Second Index-fossil'. On the basis of a sentence in *Mahābhāṣya*, i.e. *purvam Mathurāyāḥ Pāṭaliputram*, Bhandarkar took to mean "Pāṭaliputra comes before Mathura", implying that Patañjali lived east of Pāṭaliputra. It is hard to understand how Weber's objection prevailed against Bhandarkar, for the sentence means no doubt that Pāṭaliputra is to the east of Mathura, but Bhandarkar's observation was effectively lost. This location of Patañjali's home northwest of Sāketa is confirmed by another passage in the *Mahābhāṣya*. Pāṇini and Kātyāyana have suggested two more situations and then a variant tradition of a Vārttika added yet another two. Patañjali's two examples for the context "road" are "This road leads to Srughana; this road leads to Sāketa". If these examples make any sense, Patañjali could have lived in neither place—he must have lived somewhere in between the two cities. From a passage in the *Mr̥chakatika*, it is assumed that Patañjali lived either in Mathura or not far from it.

Similarly dates of other eminent grammarians have discussed in this paper such as Candragomin belonged to the west of Kauśāmbī,

Jainendra belonged to Citrakūṭa, Śākaṭāyana belonged to Mānyakheta (modern Malkhed-ninety miles south of Sholapur in eastern Mahārāṣṭra) and Hemacandra belonged to Anhilvād (modern Patan). — D.D.K.

321. Shukla, Nityanand :—*Śuklayajurveda men Darśa-paurṇamāsa-yāga Nirūpaṇa* (Depiction of Darśa Paurṇamāsa Sacrifice in the Śukla Yajurveda). (Hindi).

Naim., III, Pt. 2, Samv. 2039, pp. 57-77.

It is clear from the word *Yajurveda*, that this Veda is related with sacrifice (*yajña*). This word has been used frequently in Brāhmaṇas and Upaniṣads. This Veda is divided into two parts, i.e., *Śukla* and *Kṛṣṇa Yajurveda*. In this paper the detailed procedure of *Darśa-paurṇamāsa-yāga* has been mentioned. The description of this *yajña* is available in ancient and later vedic literature. The system of the *yāga* is same but it is partially different somewhere due to place, language and other social differences.—B.M.S.

322. Singh, Gyanendra Kumar :—*Pūrva Madyakālina Bhārata men Pracalita Manorañjana* (Popular Entertainments in Early Medieval Period in India). (Hindi).

AURJF, I, No. 1, 1982, pp. 121-129.

From the various evidences available from the traditional sources, it is evaluated that in the pre-medieval times, the forms of popular entertainments were music, dancing, dramatic performances, painting, hunting, wrestling and other indoor and outdoor activities. Attempt, therefore, has been made to study the ways of entertainments described above in the light of evidences both literary and epigraphic.

Some of the social taboos such as prostitution, drinking and gambling were also prevalent forms of entertainment. However, the kings and rulers were more consummate seekers of entertainment as they had abundant sources at their disposal.

Taming of birds and animals was also a form of entertainment. Another form of entertainment was to watch the fight between man and animal. Watching the animal fighting was a popular pastime. So was the game of 'Polo' which was at that time very much popular. This view has been elaborated in the article.

Thus we see that in order to maintain mental and physical fitness various forms of entertainments were popular in the pre-medieval times.— Author.

323. Sobhanan, B. : —*Kāval System and the Poligar Chieftains*.

VUOJ, XXIV, Pts. 1-2, 1981, pp. 81-87.

The Kāval system was one of the organisations who were popular for defensive works in southern India. Those days rulers used Kāvāls in absence of Police. Police was not introduced to the people of southern India. Poligar Chieftains were authorised to look after the law and order in the respective villages in absence of a separate state department of police. The Poligar chieftains in turn depended on the Kāvālkārs. The Poligars who were gathered from the ruins of Vijayanagar kingdom further nurtured the Kāval system which became the real part of their strength. The author makes an effort to trace the relationship between Kāvālkārs and Poligars. The Kāval system is regarded as the counterpart of the 'hue and cry' in Anglo-saicon England. Poligars were the force used by the Kāvālkārs on the people to collect revenue and maintain law and order situation in the state. They assisted their masters with armed forces and money in war times. Until 1810 Tirupati-Tirumala was visited by the people throughout the year because it was a religious place. Four Kāvālkārs were employed to look after the pilgrimage. Later on they employed police to protect the people and to guard the offerings of the deity. The common rules for maintaining the police was not applicable to Tirupati. So this paper shows the relation between Kāvālkārs and Poligars that Poligars were employed to watch the law and order situation in the kingdom.— B.M S.

324. Trikha, Raj Kumari :—*An Approach to the Crude Meaning of the Word Śukra*.

JOIB, XXXII, Nos. 1-2, 1982, pp. 18-20.

See Under Sec. IX

325. Trivedi, Asha :—*Prācīna Bhāratīya Saundarya Prasādhana (Resources of Ornamentation in Ancient India)*. (Hindi).

AURJF, I, No. 1, 1982, pp. 137-142.

Historical evidences tell that the attractive resources of beautification had been of much meaning for the civilized and refined society even in the ancient days. The ancient *vāṅgamaya* (literature) of India

bears its witness too. The resources of the beautification of the Aryans can be evaluated from the descriptions concerning with the beauty of the Goddess Usha, the founder Goddess of Dawn, in the *Uṣas Sūkta* of *R̥gveda*. The luxury-oriented-civilization of the Epic Age has given out so many erotic resources. People in Buddha as well as Mauryan Age were very much interested in wearing shoes, bracelets, crowns and were also fond of using scented oil, ointment on the brows and felt delighted in growing hair, looking into the mirror, taking dip in perfumed water and loved to use toothpaste and their heads dressed with *mukūṭas*. The people of India in ancient days, also used wine and liquor on the auspicious occasions and in their daily routines alongwith the resources of beautification, ornamentation etc. — Author.

326. Wasson, R.G. :—*The Last Meal of The Buddha*.

JAOS, CII, No. 4, 1982, pp. 591-603.

Many scholars have commented on what Buddha ate in his Last Meal (in c. B.C. 483) served to him and his suite of monks by a metal-worker Cunda at village Pāvā where the *Mahāparinirvāṇa* was scheduled to take place some hours later. Cunda served him *sūkara maddava*. Rhys Davids translated *sūkara maddava* by 'truffles' (an underground fungus). Stella Kramrisch identified the *sūkara maddava* as the *Pūtika* (a plant). Here the term *sūkara maddava* has been recognised by the author as mushrooms on the evidence of several works. Mushrooms were prohibited for twice-born men.

Shortly after Buddha had eaten mushrooms with rice he fell ill. After his Last Meal he walked the short distance to Kusinārā on his own initiative. He died of his own will power, of his own *mahāsamādhi*. — M.R.G.

327. Wojtilla, Gy. :—*Notes on Kṛṣiśāstra*.

VII, XX, Pts. 1-2, 1982, pp. 164-172.

Kṛṣiśāstra, as evident from available sources, from the Vedic age upto the 19th-20th century, is surveyed in order to bring to light such a tradition of agricultural science taking into view mainly agrometeorology, cultivation of land and horticulture. 1. Philological research on such text materials would prove that the ancient texts were Brahmanical Sanskrit treatises. 2. Specialised literature on the subject came into being after the 8th century. 3. Sanskrit was the language of science upto the most recent centuries. 4. *Kṛṣiśāstras* were written to serve varying needs of localities. 5. The popular saying or folk-lore in this regard were adopted rather than translated into the various texts. — S.M.M.

XII A—PHILOSOPHY AND RELIGION (BUDDHIST)

328. Bhattacharyya, D.G. :—*On Buddhist Mudras.*

KRIAC, XXVIII, 1978-79, pp 205-214.

See Under Sec. IV.

329. Dange, S.A. :—*Sphoṭa—A Reappraisal*

PWIP, No. 6, 1980, pp. 69-78.

See Under Sec. IX.

330. Haldar, A. :—*Buddhism-its Rise and Development.*

PBP, I. Pts. 1-3, 1981, pp. 62-75.

Buddha was born as an heir-apparent to a Śākya chieftain of Kapilavastu on 563 B.C. His origin as a Vedic Kṣatriya was doubtful. He became the Buddha or the 'Enlightened one' in 534 and attained nirvāṇa in 483 B.C. in Kushinagar in U.P. He blazed a trail that kept on burning but its flame was nearly extinguished in India, its birth place was rediscovered by some European and Indian scholars during the past 100 years. Most of the Buddhist texts were found in Ceylon, Burma, Thailand, and other countries of South-East Asia. Most of its Sanskrit texts were found retained in Sanskrit or in translations into the indigenous languages of those countries wherever they had been found in Tibet, China, Mongolia, Khotan, Japan, Korea etc. Hiūen Tsang had translated some 150 texts. Modern scholars transliterated the translated texts into their restored forms which are very close to the originals.

Buddhism partially left some vestiges in different religious orders which developed in Eastern European and Western Asiatic countries. Buddhism may be found in Lamaism of Tibet and Mongolia, Buryat on the border of Siberia and Mongolia. It influenced indirectly Sammanism in Siberia and Manichism in South West Asia and old Coptic Church of North East Africa. Buddhists developed seven schools in China and some schools in Japan. After Buddha's death, Socrates preached common sense and theism in Greece. A little after Alexander's invasion of India, North West India came to be ruled by

the Greeks. Dharmakīrti's dialectical logic might have gone out from India to Greece. Most of the Hegelian thinkers appear to be indebted to Buddhist logic and metaphysics.

Councils : Within a few months after Buddha's death the senior companions of the master called convention at Rājagṛha to remove some disputes in the Saṅgha. The second council was held at Vaiśālī after one hundred years. The third council was held in the 2nd century B.C. at Pāṭaliputra by king Aśoka.

The fourth council was held by Emperor Kaniṣka at Taxila under the patronage of the chief Monk Sthavira Vasumitra. The fifth council took place in Bodh Gaya in 1956 after the 2500 years of the Buddha's birth, and the last council was held in Rangoon in 1960. D.D.K.

331. Karetzky, P.E. :—*Māra, Buddhist Deity of Death and Desire.*

EW, XXXII, Nos 1-4, 1982, pp. 75-92.

The Buddhist deity Māra enjoyed his greatest stature when the importance of Śākya muni Buddha was at its peak. The appearance of Māra, called evil and identified with death and desire, is both ironic and contradictory. Here, the author has tried to analyse the multiple characters of Māra such as *Marāṇamāra*, *Kleśamāra*, Māra as *Devaputra* and Māra as *Skandhamāra*. The earliest mention of the name of Māra is in the *Atharva Veda* : he is introduced as 'Yama' 'Mṛtyu' and 'Agha Māra'. The author refutes the typical Buddhist logic of joining of *Marāṇamāra* and *Kleśamāra*. Māra is often called *Devaputra*. Some artistic evidences of Māra are also given. The figure of Māra has been shown to be a synthesis of various tradition of Vedas, popular demons of mythology and Buddhist philosophy which combines the concepts of evil, death and desire with the solar cult and dualism of the Mithraic religion.—M.R.G.

332. Nath, Amarendra :—*A Buddhist Narrative from Pitalkhora.*

LK, No. 23, 1986, pp. 25-27.

See Under Sec. I.

333. Prasad, N.K. :—*Bauddha Vinaya kī Prasthabhūmi (Background of Bauddha Vinaya).* (Hindi).

PBP, I, Pts. 1-3, 1981, pp. 218-228.

Pali literature puts a welcome light on the social and religious conditions of India before Buddhism. The main purpose of this

monograph is to find out the causes of expansion and amendment of *Vinaya*. The Vedic people were well settled down in India and wanted to safeguard their interest and stability. They had a vast literature of their own. But there were some heretics and wandering monks who were all against the Vedic traditions of *karmakāṇḍa* and *yajña*. We come to know about six much important schools at the time when Buddha lived and preached. *Akriyāvāda* and *Kriyāvāda* were pioneer among them. The former was called as *Lokāyata* who did not believe in eschatology, and they considered the *yajña* and *agnihotra* etc. as worthless. The *kriyāvāda* school was just an offshoot of Hinduism with minor variations and their main aim was to obtain eternal emancipation.

According to the jaina philosophy, the ultimate destiny of man is *kaivalya* i.e., *mokṣa*. As bondage is the association of the soul with matter, quite naturally *mokṣa* is a complete dissociation of the soul from the matter. This can only be attained by three-fold discipline, viz. right faith, right knowledge and right conduct and five vows—non-violence, truthfulness, non-stealing, celibacy and non-attachment.

The Buddhist religious practices mainly consist in pursuing a life of ethical discipline rather than in following different modes of prayer or in performing various rituals. Buddha's cousin brother, Devadatta requested him to make the five rules compulsory for his followers but his proposal was turned down by Lord Buddha.

This caused a friction between the followers of Lord Buddha and those of Devadatta. But Buddha had to revise his previous strict rules regarding penance, place of living, clothing, food etc. There are three stages of Buddhist path—evolution, adjustment and adoption. Thus the *Buddha-Vinaya* has become flexible and rules can be amended at any time even after the death of reformers. D.D.K.

334. Srivastava, Satya Bhama :—*Bauddha Darśana aur Yaśastilaka Campū* (*The Buddhist Philosophy and the Yaśastilaka Campū*). (Hindi).

AURJF, I, No. 1, 1982, pp. 73-76.

In his *Yaśastilaka Campū* Ācārya Somadeva Sūri has exposed and put to critical criterion the various tenets of Buddhist philosophy. Foremost of all, we find elaborate discussion on *Anātmavāda* (the theory of Soul-less-ness). Buddha and his followers denied the existence of soul, its eternity, immortality, oneness and so on. According to the Buddhists acceptance of the soul is caused by illusion. Somadeva alludes to the Buddhist thinker Sugata Kīrti who holds that those who

regard soul as something separate from the body, mistakenly regard a blue object as yellow and viceversa.

Nirvāṇa or Final Salvation is the greatest goal to the Buddhists. The four branches of the Buddhists namely the Mādhyamikas, the Yogācāras, the Sautrāntikas and the Vaibhāṣikas have been dealt by Somadeva in his illustrious work

At the end of *Yaśastilaka* Somadeva has examined the Buddhist position in relation to the *Pramāṇas*, which according to the poet, does not deserve any serious consideration.—Author.

335. Upasak, C.S. : — *Some Buddhist Symbols on Puñch-Marked Coins.*

PBP, I, Pts. 1-3, 1981, pp. 275-284.

See Under Sec. IV.

XII B—PHILOSOPHY AND RELIGION (NON-BUDDHIST)

336. Agrawal, M.M. :—*Origin and Development of the Doctrine of Difference and Non-difference.*

EW, XXXII, Nos. 1-4, 1982, pp. 49-64.

Tradition of the doctrine of difference and non-difference goes back to Vedic times. Kāśakṛtsna was an old exponent of this doctrine of difference and non-difference. Even in a later age Lakuliśa, Bhartṛprapañca, Bhāskara and Yādavaprakāśa were the supporters of this doctrine. After that the doctrine of difference and non-difference is elaborated in the philosophy of Nimbārka, Śrīkṛṣṇacaitanya and Śrīpati. Here, the author has discussed the three stages of development of the doctrine of difference and non-difference. In the first stage author has discussed three doctrines :—

(i) the doctrine of Āsmarthyā (ii) the doctrine of Audulomin and (iii) the doctrine of Kāśakṛtsna. Second stage consists discussion on (i) the doctrine of Lakuliśa along with its Bhedābheda (ii) the doctrine of Bhartṛprapañca (iii) the doctrine of Bhāskara and (iv) the doctrine of Yādavaprakāśa. Lastly, in the third stage, (i) the doctrine of Śrīnimbārkācārya (ii) Śrīkṛṣṇacaitanya and (iii) Śrīpati are discussed briefly.—M.R.G.

337. Bharadwaja, V.K. :—*The Jaina Concept of Logic.*

IPQP, IX, No. 4, 1982, pp. 363-375.

The purport of this article is to explain the Jaina concept of logic and arriving at a level of clarity when a Jaina thinker is placed in a given situation. The structure and function of Jaina logic and how it is to be interpreted and understood according to Jaina tradition has been discussed. The three important jobs, i.e., (1) *jñāna*, *pramā*, *vyāpti*, *tarka* and the method of winning knowledge (2) methods and criteria for resolving disagreements about religious and metaphysical matters and (3) the reasoning strategies in dealing with the opponents and the critics according to the Jaina tradition have been explained. In Indian philosophy these three different jobs have not been distinguished sharply. Yaśovijaya Gani remarks that the *saptabhaṅgī* is used in the case of the *Āgama* or the scriptures; but the Jaina logician is not prepared to employ *saptabhaṅgī* or even the

nayavāda in relation to what is known by *pratyakṣa* or *anumāna*. The roles of *pramāṇas*, *anekāntavāda*, *sahasrabhaṅgī*, difference between *naya-vākya* from a *pramāṇavākya*, *syādvāda* *pramāṇas*, *āgama* *pramāṇas*, *upalabdhi* *hetu* or *anupalabdhi* *hetu*, *anumāna* *pramāṇa*, *pakṣa* *prayoga* or *pratijñā*, *hetu* *prayoga*, *vyāpti*, *drṣṭānta*, *nigamana* have been elucidated.—D.D.K.

338. Bhatt, Bansidhar :—*Rudimentary Stages of the Jñāna-pentad in Jainism.*

JJVB, VI, Pt. 12, 1981, pp. 54-60.

Many ideas, found in Jaina Prakrit-texts developed gradually in many centuries. But their chain seems to be broken in Jainism. One of them is the idea of *Jñāna-pentad* (five kinds of knowledge) which includes - *Ābhiñibohiya*, *Suya*, *Ohi*, *Manup. jjeva* and *Kevala*. Dichotomy of *pratyakṣa* (perception), *parokṣa* (inference etc.) and *ajñāna triad* (three kinds of ignorance) are later developments after the standardization of the pentad. *Jñāna-pentad* is found in the early āgamic traditions.

The pentad is also traceable in the Pali Buddhist canon but in Jainism it became a technical term, but is unknown in the earliest material from the Jaina Prakrit-literature. In the beginning there was no distinction between *jñāna* and *darśana* but afterwards Jaina authors elaborated this distinction.

Though Jaina monk authors had tried their best to maintain the link in the old and new traditional views, but different traditions of distinct nature could not be diluted. For example, *jñāna-pentad* and the *ajñāna-triad*, *naya* and *nikṣepa-saptabhaṅgī* all these three dialectics and the non-Jaina epistemology; *naya* and *durnaya*; *anuprekṣā* and *dhyāna* etc.

Similarly a *daṃsaṇa-triad* is also found with the *jñāna-pentad*, that is *cakku-daṃsaṇa*, *ohi-daṃsaṇa*, and *kevala-daṃsaṇa*. These all are presented in the 29th and 30th chapters of *Prajñāpanā*.

Some more pair of words are available in Jaina literature as *cakku-acakku daṃsaṇa*, *ohi-nāṇa-ohidaṃsaṇa*, *kevala-jñāna* and *kevala-daṃsaṇa*. *Cakku-acakku* is just like *jīva-ajīva* e.g., positive and negative but in *ohi-kevala-ohi* means limited and *keval* means whole. Another type of *jñāna* is called *vibhaṅga* which is connected with *ohi*. It is just like an *ajñāna* and is grouped in *ajñāna-triad* and is opposite of *avadhi-jñāna*. An early triad of *vibhaṅga-avadhi-kevala* is in ascending order in Jainism, *vibhaṅga* leading to *avadhi* which ultimately leads to *kevala*.

It is difficult to decide how the three varieties of knowledge (*Abhinibohiya*, *Suya* and *Maṇapajjava*) crept in Jainism and formed a pentad with *ohi* and *kevala*.—K.C.V.

339. Bhattacharjee, K. :—*Advaitavedānte Vyābahārika Jagato Adhyāsa* (Empirical World and Super-imposition in Advaita Vedānta). (Bengali).

OH, XXX, Pt. 1, 1982, pp. 21-38.

In Advaita doctrine the pure-consciousness in the Transcendental Reality and the Absolute Truth. The practical world is considered as an empirical entity. In fact, it is neither real nor illusory. It is indescribable. According to some, Advaita Vedānta declares the *Brahman* as Absolute Reality and the whole universe as unreal. But that is a misconception only. In Monism the reality of the practical world is admitted before the attainment of the knowledge of the *Brahman*. But as the world is not eternal, its transcendental reality is not acknowledged. Hence its falsity, which is opposed to the Absolute Reality, is obvious. Yet the practical world is not so unreal as an aerial Castle. The knowledge of the practical world is obtained from the nescience (*ajñāna*), and the Super-imposition (*adhyāsa*) of the *Ātman* and inanimate beings.

When owing to the ignorance of the substratum one object appears to be identical with another, that illusion is known as *adhyāsa* (Super-imposition) e.g., the illusion of snake in a rope. The super-imposition is born of nescience. The knowledge of the substratum destroys this nescience. The nescience about the *Brahman* is demolished by the knowledge of the *Brahman*. Then only the reality of the empirical world, produced by nescience, is destroyed when knowledge of the Supreme Being is obtained. Hence *Advaita Vedānta* admits the reality of the empirical world before the attainment of the knowledge of the *Brahman*.—Author.

340. Bhattacharya, Gopikamohan :—*On Samsargamaryādā in Navya-nyāya*.

PWIP, No. 6, 1980, pp. 79-83.

When a sentence is uttered the hearer understands the sentence-meaning only when he cognises the words and their individual meanings only with the semantic relation of the atomic meanings. It means that he understands the meanings as coalesced. The Nyāya puts emphasis on this qualificative character of verbal cognition and this accords with the Nyāya view that content of a qualificative cognition is always

expressible through a sentence. *Śabdabodha* or the understanding the meaning of a sentence is a qualificative cognition involving the qualificand-qualifier relation. Cognition of a sentence-meaning is the ascertainment of this relation existing between the meaning of atomic words. No doubt the words are vested with the capacity for denoting the sentence-meaning, but not through denotation, for denotation to him can generate the unrelated meanings only. To get this sentence-meaning the Nyāya had to postulate another power of a word called *tātparyasakti* which the Navyanyāya calls *Samsargamaryādā* a synonym of *ākāṅkṣā*, which has been discussed in this paper.—D.D.K.

341. Bhattacharya, Kamaleswar :—*Le Siddhāntalakṣaṇaprakaraṇa du Tattvacintāmaṇi de Gaṅgeśa Avec la Dīdhiti de Raghunātha Śiromaṇi et la Tīkā de Jagadīśa Tarkālaṃkāra (Siddhānta Lakṣaṇaprakaraṇa of Tattvacintāmaṇi by Gaṅgeśa with Dīdhiti of Raghunātha Śiromaṇi and Jagadīśa's Tarkālaṃkāra Tīkā). (French).*

JA, CCLXX, Nos. 3-4, 1982, pp. 401-412.

Having discussed in the preceding section (Journal Asiatique, CCLXVIII, 1980, pp. 275-322) the utility of the determination *pratiyogyasamānādhikaraṇa* (not sharing a locus with the counterpositive in the definition of Invariable Concomitance, Raghunātha, in this section, states in which *sence* one should understand the fact that the constant absence (*atyantābhāva*) does not share a locus with its counterpositive. If one adopts the simple meaning that the absence does not occur in what is a locus of the counterpositive or in what is a locus of a locus of the counterpositive-ness, (*pratiyogitāśrayādhikaraṇāvyūttitva-*), then there is 'overpervasion' (*atīvyāpti-*) of the definition in cases of false inference where the object to be established (*sādhya-*) is a determined (*viśiṣṭa-*) entity or two conjoint entities (*ubhaya-*). Raghunātha, therefore, says that by "not sharing a locus with the counterpositive" (*pratiyogyasamānādhikaraṇa*) one should understand the fact of "not sharing a locus with what is delimited by the delimitor of the counterpositive-ness" (*pratiyogitāvacchedakāvacchināsāmānādhikaraṇa-*), i.e., "not occurring in what is a locus of that which is delimited by the delimitor of the counterpositiveness" (*pratiyogitāvacchedakāvacchinādhikaraṇāvyūttitva-*) (Cf. what Raghunātha said earlier, in Journal Asiatique, CCLXVI, 1978, p. 98, ff, about the *hetu-*). It is true that the difficulty does not arise if one

accepts the views (held by Vāsudeva Sārvabhauma, as the commentators inform us) that the determined (*viśiṣṭa*-) is distinct from the simple (*kevala*-), and that both-ness (*ubhayatva*-) is nothing but the "property of being one determined by the other" (*ekaviśiṣṭāparatva*-). But Raghunātha accepts neither. In this section, he shows that both-ness (*ubhayatva*-) cannot be identified with determinedness (*viśiṣṭatva*-): although there are cases where both-ness does coincide with determinedness, it is not always so. At the end, Raghunātha rejects the view that there is actually an Invariable Concomitance (*vyāpti*-) in the case of inferences such as "This has both element-ness and limitedness, because it has limitedness or : is limited" (*ayaṃ bhūtatvamūrtatv-obhayavān mūrtatvāt*).

Jagadīśa's commentary which, as usual, is largely based upon those of Kṛṣṇadāsa and Bhavānanda helps the reader to follow in detail Raghunātha's argumentation. — Author.

342. Bronkhorst, Johannes :—*Early Jaina Meditation*.

JJB, VIII, Nos. 1-3, 1982, pp. 3-17.

Early Jaina meditation was only one aspect of a more general attempt to stop all activities of body and mind, including even breathing. In order to bring about this mental state a number of means were employed. Reflections on infinity, on change, on what is inauspicious, and on sin were probably preparatory. More immediate precursors of meditation proper, we may assume, were certain mental states, viz. forbearance, freedom, softness, and straightness. Other supportive practices were onepointedness of the mind, watchfulness of the mind, holding the mind together, and subjugation of the sense-organs. Meditation itself was characterized by absence of agitation, absence of delusion, discriminating insight, and renunciation.

Meditation was said to have four kinds of manifestations, which must be understood to be four steps on the ladder to perfection. They are described thus : 1. in which there is consideration of multiplicity and change of object; 2. in which there is consideration of oneness and no change of object; 3. in which activity has become subtle and from which there is no return; 4. in which (all) activity has been cut off and from which one does not fall back.

The fourfold division of meditation into afflicted, wrathful, pious and pure, is not reliable. This division was no doubt made by early systematizers and must initially have been meant to be a division of *dhyāna*, which means both 'thought' and 'meditation'. Later

theoreticians mistakenly took it to be a division of meditation only, and this did not fail to influence the later history of Jaina meditation.— Author.

343. Chakravarti, Meera : — *The Concept of Emotion in Tantra*.

IPQP, IX, No. 2, 1982, pp. 123-130.

Tantras used the term *vytti* to denote emotion. An emotional state can be defined as a disorganised thought process. Modern psychology defines this state to be "a variety of affective process distinguished from the others as an acute (brief and intense) affective disturbance". The division of the *Tantras* into *dakṣiṇa*, *vāma* and *madhyama*, points to three different mental states.

Tantra has classified *vyttis* into fifty categories. These *vytti* or emotions give rise to innate ignorance technically called the three *malas* in the *Tantra*. This innate ignorance can be destroyed by complete detachment from all objects, present, past and future, as the *Pāśupata Sūtra* observes.

Unlike empirical psychology and the other schools of Indian philosophy that hold emotions to be a concept of disorganisation, the *Tantra* observes that these *vyttis* or emotions supposed to be causing downfall of man can help his ascension to higher life. The *vyttis* are instrumental in *Tantrasādhana*. — S.M.M.

344. Chapekar, N. : — *The Nyāyadīpikā and the Text of the Śabdanirṇaya*.

JASB, LII-LIII, 1977-78 (1981), pp. 92-99.

The *Nyāyadīpikā* is an unpublished commentary of Ānandabodhācārya on the *Śabdanirṇaya* of Prakāśātman. The author has restricted his discussion on one. Perhaps the most important point, viz., the different readings of the *Śabdanirṇaya* available in the *Nyāyadīpikā* which while commenting gives the text of the *Śabdanirṇaya* line by line and in the process many times notes various readings. The present author has noted 360 cases of such readings and has classified them under six different categories as (A) No change in meaning, (B) Changes, (C) Additions, (D) Droppings, (E) Mistakes and (F) Emendations. Here has been discussed a few cases in each category. The usefulness of the *Nyāyadīpikā* in many other ways is also brought to light in the end of this paper. With the help of this commentary, we can fix the date of the author of the *Śabdanirṇaya*. — P.G.

345. Chaudhari, R. C. :—*Adhyāsa ke Adhiṣṭhāna kā Khaṇḍana* (The Refutation of the Base of Adhyāsa). (Hindi).

PBP, I, Pts. 1-3, 1981, pp. 178-184.

The Advaita Vedānta takes this world as *māyā* or illusion. The falsity of the universe has been expounded at considerable length by them. According to the Advaita Vedānta, as there can be no progeny of a sterile lady, similarly the entire phenomena is a misnomer or false and astatic. *Satya Brahman* is the only exception to this assumption. Ignorance was the primal seed and germ of the spirit. The critics have contradicted the Vedānta views that the world is *adhyasta* by the Brahma, the primus being of this world.—D.D.K.

346. Chemburkar, J. :—*Some Reflections on Pañcabrahma Śiva in the Śiva Purāṇa*.

JASB, LIV-LV, 1979-80, pp. 19-26.

The *Śiva Purāṇa* has correlated Śiva with the Vedānta and Sāṃkhya ideas, and has conceived *Pañcabrahmaśiva* performing five cosmic functions. According to *Vidyēśvarasāṃhitā* of the *ŚP*, the permanent cycle of fivefold duties consists of creation, maintenance, annihilation, concealment and grace. The first four activities are concerned with the evolution of the world and the fifth one is the cause of salvation of the soul. In order to look after these five-fold activities Śiva is said to have five faces, four in the four quarters and the fifth one in the centre, and hence Śiva is called *Pañcabrahma*, *Pañcamukha* or *Pañcānana*. These five forms are *Īśāna*, *Tatpuruṣa*, *Aghora*, *Vāmadeva* and *Sadyojāta*. The *Śatarudrasāṃhitā* gives an account of five *avatārs* of Śiva. They are further incorporated into the Sāṃkhya scheme of creation. The *Kailāśasāṃhitā* of *ŚP* gives the five faces as under :— He, the ancient Lord, is said to have *Īśāna* for his coronet *Puruṣa* for his face, *Aghora* for his heart, *Vāmadeva* for his private parts and *Sadya* for his feet. Similarly twentyfive elements in the Sāṃkhya scheme of creation have been identified with *Pañca-Brahma*. The *Pañcabrahmas* are five manifestations of Śiva. They have been described as his incarnations, but these incarnations do not come to the mortal world like the incarnations of the Viṣṇu. They are all associated with different cosmic functions.

The Purāṇas were written for the laity. For the purpose of theism which the Purāṇas propagate, it is necessary to establish a close relationship between the deity and the devotee. This is achieved by describing Śiva as the Cause of the Universe.—D.D.K.

347. Das, Ganesh Prasad :— *An Analytical Study of the Concept of Indriya.*

IPQP, IX, No 2, 1982, pp. 153-165.

The treatment of the definition, number and mode of exercise of *indriyas* has been much disputed. Vidyāraṇya, to serve his monistic framework, refutes the views of the Buddhists, the Mīmāṃsakas and the Naiyāyikas who hold *indriyas* to be *golakas*, *śakti* of *golakas* and something different from the both, i.e., *indriyas* are as many as substances, respectively. He holds *ātmā* to be subserving the unity of the *indriyas*, on monistic grounds

The number of *indriyas* varies from one to eleven in different schools of thought. The Buddhists postulate five *indriyas* and the Mīmāṃsakas six. Gautama does not mention *manas* as the sixth *indriya* which commentators interpret to be implicit in the Sūtra.

Philosophical disputes occur at the level of language. The task of a conceptual analyst, unlike a geneticist or psychologist, is to review the whole of human knowledge and sort out its types. These are ways of knowing, not sources of knowledge. In the type of perceptual knowledge, he has to consider the ideas involved in the idea of perception.—S.M.M.

348. Datta, K.S.R. :— *A Little-Known Poet-Philosopher Rāma-Rāya.*

VII, XX, Pts. 1-2, 1982, pp. 91-102.

The belief that after the 16th and 17th cents. there was practically no noteworthy continuation to Sanskrit literature, is contradicted by a few eloquent examples such as Bellamkonda Rāma Rāya Kavi who lived from 1875 to 1914 A.D. in Pamidipadu in Guntur district of Andhra Pradesh and who had to his credit an astounding 143 works in Sanskrit, a great contribution of Sanskrit Literature and Indian Philosophy. A general estimate of his life and his works :— (1) poetic or literary—original and commentaries, (2) dialectical, (3) grammatical, (4) devotional, (5) didactic or ethical, (6) interpretation of purāṇic verses, stories etc., (7) on Advaita-Vedānta—original and commentaries (8) miscellaneous; are given graphically.

As a great genius and original thinker, Rāma Rāya championed the cause of *Advaita*, powerfully interpreting, elucidating and supplementing Śaṅkara, thus presenting a comprehensive picture of *Advaita* philosophy. S.M.M.

349. Gadsden, S.L. : *Sāṃkhyan Causality Theory and the Criterion of Being (Sat)*.

IPQP, X, No. 1, 1982, pp. 43-53.

The author of this paper reveals categorical relevance of the Sāṃkhya philosophy. It is complete analysis of human nature. It claims that existence (*sat*) is suffering (*duḥkha*); that all of the various and connected experiences that comprise human existence are fought with pain. Sāṃkhya philosophy has sought to explore the veritable depths of human experience as this experience appears as a combination of individual existence (*bhūta*) and existence (*bhāva*) as a category of phenomenal Being (*sat*). Sāṃkhya begins with the recognition that man is in the world, that man sees himself at interface with the cosmos. Sāṃkhya poses the far more radical question as to the origin of man's own consciousness and specifically, as his consciousness appears as an awareness of his distinction as a knowing entity from the Universe itself.

The author concludes with the remarks that Sāṃkhya philosophy is far from an outmoded and insufficient system of metaphysical thought. Its basic claim, which is of supreme significance for all salvational ontologies, is that the world (*vyaktaprakṛti*) is suffering (*duḥkha*). Complete process for eternal emancipation has been discussed in the concluding paragraph.—D.D.K.

350. Gonda, J. : *All, Universe and Totality in the Śatcpatha-Brahmaṇa*.

JOIB, XXXII, Nos. 1-2, 1982, pp. 1-17.

Sarva, denoting a whole that is a unity, unified totality is often characterised as imperishable, and used to emphasize that concepts or entities, very often of ritual interest, are complete. They are easily co-ordinated with *idam sarvam*, "the totality of mundane or phenomenal things", also occurring in connection with deities whose sphere of action is the phenomenal Universe. *Sarvam* without *idam* denotes an unspecified and undivided Totality not restricted to things phenomenal 'the All' (e.g., in *sarvam āpnoti*). Prajāpati, the Totality, the year and important solemn ceremonies, repetitions of Prajāpati's archetype-sacrifice are often stated to be *sarvam*. Almost all other occurrences of *sarvam* and *idam sarvam* are studied, and attention is drawn to the difference in meaning, which however are sometimes slight.—Author.

351. Goswami, M.L. :— *Adhyāsa aura Usakā Mūlādhāra (Adhyāsa and its Base)*. (Hindi).

PBP, I, Pts. 1-3, 1981, pp. 158-167.

The word *adhyāsa* has been constructed in accordance with the grammatical steps : Adhi √asu + Kva = or
Adhi √as + Kva = to throw (*kṣeparthaka*).

The word *adhyāsa* denotes *ādhipatya* (prerogative), *adhiṣṭhāna* (place), *adhyāropa* (to put a thing on other substance), *mithyābhūta jñāna* (false perception, discernment or intuitive faculty), *bhrama* (delusion or fallacy), etc. The *adhyāsavāda* is the foundation of the Advaitavedānta. The renowned scholar Śaṅkarācārya, in his commentary on *Brahmasūtra* had started the work with the validity of the *adhyāsa* and its *siddhi*. This topic has been discussed elaborately in this monograph.—D.D.K.

352. Gune, J. :— *The Meaning of Lin According to the Nyāya and the Vyākaraṇa School*.

PWIP, No. 6, 1980, pp. 155-168.

See Under Sec. IX.

353. Gussner, R.E. :— *A Stylometric Study of the Authorship of Seventeen Sanskrit Hymns Atributed to Śaṅkara*.

JAOS, XCVI, No. 2, 1976, pp. 259-267.

Commenting upon the seventeen *stotras* ascribed to great advaitan Ādi Śaṅkara the author of this monograph remarks that fifteen of these hymns were not composed by him. His verdict is based on the counting the frequency of selected words in Śaṅkara's *Upadeśasāhasrī*. The study introduces the application of statistical methods to vocabulary study in Sanskrit works, and furnishes a body of stylometric data as a criterion against which to test the authenticity of other metrical works ascribed to Śaṅkara. The conclusions reached by stylistic analysis are buttressed by analysing the meaning of the words *bhakti* *ānanda* and *hrd* in the *Upadeśasāhasrī* and the *stotras* are the corpus. Thus it is possible to reconstruct the growth of a warm devotional trend in India's non-dualistic tradition and to show that *stotras* manifest a strong desire to popularize Vedānta and to harmonize it with *bhakti* movement. — D.D.K.

354. Hegde, R.D. :— *The Nature and Number of Pramāṇas According to the Lokāyata System.*

ABORI, LXIII, Pts. 1-4, 1982, pp. 99-120.

Discusses the nature and number of *pramāṇas* according to Lokāyata System. Takes up first the closing pages of *Nyāyamañjarī* and observes closely the materialist's arguments on the issue. Puts under focus the word *tattva* traditionally known as *dharma*. Details the contrary arguments of Cakradhara and Udbhata. The next issue of discussion is Jayanta Bhaṭṭa's refutation of the materialists' theory. Refers to K.N. Jayatilleke study noticing three different groups of materialists based upon the theory of epistemology : first admitting validity of only perception; the second accepting the validity of empirical inference; the third group whereas never recognises the validity of any means of valid knowledge. Also attempts to refute the validity of inference according to Lokāyata System. The Inference problem includes : 'The mountain has fire, because there is smoke;' generalisation where there is smoke, there is fire is not reliable; another inference where there is smoke, there are fire and mountain is not cogent; another argument is—there can not be valid logical relationship in the three, i.e. smoke, fire and mountain. Inference in true sense needs agreement in presence as well as in absence of a particular situation and instance. Continues the discussion with Caitanya's independent entity. Concludes with the remarks that in their philosophy, the Lokāyatikas endeavoured to reach the practical end of 'this-worldliness'. — N.K.S.

355. Hindocha, Hansaben N. : *Rādhā-vallabhīya-mata-Pravartaka-Brahmasūtrabhāṣyam (Commentary on Brahmasūtra of Rādhā Vallabha Sect).* (Sanskrit).

SPP, XIX-XX, Nos. 2-1, 1979-80, pp. 64-69.

'Rādhā-vallabhīya-mata-pravartaka-Brahmasūtra-Bhāṣyam' is the most important writing of Vishwanath Singh in the field of Indian philosophy. Shri Singh has written a commentary on *Brahma Sūtras* composed by Bādarāyaṇa.

In this commentary the originality, reasoning, power and deep study of Shri Singh is much significant. Though his language is according to the seriousness of the subject but still simple, fluent and analytical. He has referred to the various theist and atheist philosophers with a view to establish his own view point, synthesising with them. He opined that the goal of all the schools of philosophy is to

attain the Supreme God which is manifested as Shri Rama in this world. For this he had quoted many references from Upaniṣads, Purāṇas and Saṁhitās. He has tried to establish identity in Mādhurya-bhakti of Rādhā-vallabha school and Rāma-bhakti.—K.C.V.

356. Jain, Ashok Kumar :—*Jaina Darśana meṁ Anekāntavāda* (Scepticism in Jainology). (Hindi).

JJVB, VII, Nos. 9-10, 1981-82, pp. 16-20.

Points out that the theory of *Anekānta* was propounded during the period 3rd century and 8th century A.D. Defines *Anekānta* as soul of matter with varied ends, characteristics as well as units. The purpose of *Anekānta* is mentioned as clubbing of two elements avoiding contradictions. It is an approach finding similarities in contradictory concepts. Elaborates the argument with references from *Śāddarsāna samuccaya*, *Nyāyavatāra*, *Samayasāra*, *Nyāyakumudasāra*, *Syādvāda-mañjarī*, *Āptamīmāṃsā*, *Tatvārthaśloka-vārtikālaṅkāra*, *Sarvārthusiddhi*, *Tattvārthavārtika* and *Sanmati prakaraṇa* concludes with the remark that Jain Philosophy aims at assimilations of all concepts irrespective of their sources unlike other schools of thoughts that are busy in censuring each other.—N.K.S.

357. Jain, A.N. :—*Meaning of the Mahāvākya in the Vedāntasāra*.

PWIP, No. 6, 1980. pp. 209-214.

The *Vedāntasāra* of Sadānanda is one of the most popular works on Vedānta. In this compendium the author presents an exposition of the main tenets of the Advaitavedānta of the Śāṅkara-school. After explaining the *anubandha-catustaya*, Sadānanda introduces and explains two most important topics namely *adhyāhāra* and *apavāda*. Therefore, he explains the Mahāvākya *Tat Tvam Asi* which indicates compatible meaning of the individual soul with the *akhaṇḍa turīya caitanya* or the High Soul.—D.D.K.

358. Jain, L.C. & Jain, C.K. :—*On Contribution of Jainology to Indian Karma Structures*.

JJVB, VII, Nos. 5-6, 1981, pp. 1-11.

Certain Jainological methods of manipulation of karma system through mathematical structures are exposed in working technique involving algebraic aspects and system theoretical approach (developed during the last thirty years of the atomic era), through modern forms and expressions. It may not be emphasized that the Prakrit texts on

karma theory contain mathematical system theoretic material commented in symbolic forms

First the structures of an instant-effective-bond (*samaya-prabaddha*), a nisus (*niṣeka*) and life-time (*sthiti*) structures are exposed. The in-put (*āsrava*), out-put (*bandha* and *nirjarā*) and state transition (*sattva*) are expressed in mathematical forms. Equation of motion in linear and constant forms are also exposed.

Then certain operations including *pariṇāmas* on phases are expressed in their structural forms, and studied for transformations they create conditions of bond, rise (*udaya*) and existential state (*sattva*). —Author.

359. Jha, V.N. :— *On Ubhayābhāva, Anyatarābhāva and Viśiṣṭābhāva*.

ABORI, LXIII, Pts. 1-4, 1982, pp. 239-244.

Includes discussion upon three important terms of Navyanyāya system of Indian logic namely :

(1) *ubhayābhāva*, (2) *anyatarābhāva* and (3) *viśiṣṭābhāva*. These are three mutually exclusive terms having no overlapping in use. Refutes the interpretation of *ubhayābhāva* as given by H.H. Ingalls on the basis of three and only three possibilities with regard to a set of two entities : (1) two things exist, (2) either of them exists and (3) neither of them exists. Interpreting these three possibilities, firstly knowledge of either *ubhayābhāva* and *anyatarābhāva* does not arise; secondly the knowledge of *anyatarābhāva* does not arise because *anyatara* is present; and thirdly the knowledge of *anyatarābhāva* alone arises. Each and every argument of Ingalls is critically examined. For the introduction of *ubhayābhāva* in the definition the reasoning of Dinakarabhaṭṭa has been quoted in details with explanation. Concludes the discussion with : (1) *ubhayābhāva* includes only two cases $-A+B$ and $+A-B$ (2) *viśiṣṭābhāva* includes all the three cases $+A-B$, $-A+B$ and $A-B$ and (3) *anyatarābhāva* includes only one case, $-A-B$, (4) the use of *ubhayābhāva* in the case of $-A-B$ is not *prāmāṇika*, (5) the areas of these three terms are clearly defined and (6) these deductions agree with traditional interpretations. —N.K.S.

360. Jha, V.N. :— *Naiyayikas Concept of Pada and Vākya*.

PWIP, No. 6, 1980, pp. 85-94.

See Under Sec. X.

361. Jog, K.P. :—*Kevaladvaita Vedānta Concept of Mahāvākya.*

PWIP, No. 6, 1980, pp. 215-222.

Though the Vedāntins have been using the term mahāvākya no one is known to have clarified the concept of mahāvākya. They follow *Pañcadaśī* and overlook what Śaṅkara himself has explained in his *bhāṣyas* on the *Upaniṣads* and the *Brahmasūtras*. These works are accepted by everyone as the authentic writing of Śaṅkara. There are some works like *Vākyavṛtti* and *Svātmanirūpaṇa* which tradition ascribes to Śaṅkara, but their authenticity is doubted because the most loyal follower of Śaṅkara, Ānandagiri, has not written a commentary on them. It may also be noted that the time-honoured principle of sentence-interpretation, viz., *upakramopasaṃharan* etc. which Śaṅkara also has adopted in his Vedāntic, exegesis is wholly thrown to the winds by these various authors since they have explained the purport of the sentence *tat tvam asi* purely in isolation from its whole context. They have followed the lead of Suresvara with a view to teaching how one should explain the sentence. The sentence *tat tvam asi* occupies in Vedic discussions greater importance than other vedāntic sentences called mahāvākyas. This is clear from another verse of Suresvara in *Naiṣkarmyasiddhi*, that “when a man realises from the texts *tat tvam asi* etc. he is Brahman, ‘I’ and ‘mine’ destroyed and then he does not remain within the sphere of speech and manas.” Similarly, other three mahāvākyas have been discussed in this paper.—D.D.K.

362. Joshi, M.V. :—*The Concept of Jīva in Vallabha Vedānta.*

SPP, XVIII-XIX, Nos. 2-1, 1987-78, pp. 3-20.

Suddhādvaita Vedānta or Puṣṭimārga of Śrī Vallabhāchārya is conspicuous for its concept of Jīva (soul) as *aṇu* or atomic in size. Vallabhāchārya accepts the atomic (*aṇutva*) size of individual soul in all stages. According to him individual soul is eternal (*nitya*), non-decaying (*ajara*) and immortal *amara* hence its origination is not possible. It emanates from Brahma like sparks from fire. It has no connection with name and form. When it emanates it is pure (*suddha*) but under the influence of nescience all lordly powers be concealed (*tirohita*) and it becomes transmigrating (*saṁsārīn*) with the sense of I-ness and mine-ness.

In Jīva existence (*sat*) and consciousness (*chit*) both parts are manifested but consciousness predominates, so he is characterised by intelligence (*buddhi*) and is called *Jñāna-dharmā*. *Chaitanya* is its quality. It is formless and non-perceptible, but can be perceived through yoga, divine vision (*bhagavad-dṛṣṭi* or *divyadrṣṭi*). Its size is

atomic (*anu-parimāṇa*) and it resides in the heart but pervades in the whole body. It is doer as the Lord is doer (*kartā*), executer (*kārayitā*) and enjoyer (*bhoktā*). He makes the soul (Jīva) perform such work as he desires to give the fruit. He himself has established this law of karma, according to which Jīva gets new birth to exhaust its fortune (*prārabdha*) by enjoyment (*bhoga*).

Souls (Jīva) are many in number and are equally real and eternal as Lord (Brahma). They are classified into three types. The three types constitute respectively bliss (*ānanda*), consciousness (*chit*) and existence (*sat*) or body, speech and mind of Brahma. Full of latest desires (*vāsanās*) and under the influence of Māyā neither they know the majesty of Lord (Brahma) nor the scriptural duties.

Besides it, Jīvas are classified in many ways as some say that they are of three kinds. Vallabhāchārya has grouped them as (i) *śuddha* (ii) *sansārin* (iii) *mukta*. Vallabha says about the relation of Jīva and Brahman that it is *bhed-sahiṣṇu abheda*.

The Jīva attains the highest goal of its life, emancipation (*mokṣa*) irrespective of caste, sex or nationality. In its highest state of *mukti* (emancipation) it remains in atomic size but becomes all pervading *vyāpaka* by virtue of the manifestation of bliss (*ānanda*) part.

Thus the author has tried to show the new aspects for understanding the relation between the soul (Jīva) and Lord (Brahma) in realistic and idealistic manner.—K. C.V.

363. Kalghatgi, T.G. :—*Jaina Yoga*.

JJVB, VIII, Pts. 1-3, 1982. pp. 23-26

In ancient India, yoga was a science of self-realisation. The word occurs in the *Rgveda*—meaning bringing about connection. In the *Atharvaveda* it is stated that the supernatural powers are attained by ascetic practices. Later it was used as yoking a horse. The senses have been compared to the unbridled horses and yoga is the means of controlling the horses. In the Jaina literature, Haribhadra defines yoga as that which leads one to self-realisation. Patañjali, probably did not start the yoga-school. He must have collected different forms and practices and gleaned the diverse ideas which were and could be associated with yoga. Haribhadra gives prominence to five types of practices in yoga. The Jaina concept of yoga and the pathway to self-realisation does not neglect the care of the body.—M.R.G.

- 364 Kimura, Toshihiko :—*Sakalajagadvidhātaraṇumānam (IV) — A Survey of Bhāsarvajña's Refutation Against Prajñākaragupta's Criticism on the Thesis of the Naiyāyikas.*

JIBS, XXXI, No. 1, 1982, pp. 473-470.

Prajñākaragupta (P), in his *Pramāṇavārtikabhāṣyam*, criticised the Naiyāyika's theism that the world is created and governed by God Śiva. He mentioned, *Karma* has the mentality (*cetanā*). Bhāsarvajña (B), in his *Nyāyabhūṣaṇam*, holds : The psyche (*ātmā*) only has the mentality. *Karma*, being non-intelligent and non-cognizant of materials, can not be the maker of this world. P acknowledges *karma* to be the intelligence. B points : P's *karma* leads to God. God Śiva alone is all intelligent to recognise the materials and compose the world.

P questioned the intelligence of God stating the Nyāya view that misery and pleasure of a being are directed by God. B replies : He is omniscient and thus is fit to be the director (*preraka*). P argued : How does God cause a being to move on unrighteousness and righteousness as well? B points : All is under his deliberation (*vicāritam*). P contended : How are the right and false scriptures compiled by the same God? B observes : Only the scriptures composed by God, i.e. the *Vedas* are right. B refutes the view of many gods as it would lead to many worlds. P questioned the existence of causeless characters in a world created by one God. B answers that the world has various forms according to *karmas* for the Buddhists and thus nothing is causeless.

P's contention that human beings could also become the God as held in Buddhist scriptures is turned down by B on the ground that the *āgama* of the Buddha is no authority for the Pāsupatas and vice versa.—S.M.M.

365. Krishan, Y. :—*The Śvetāśvatara Upaniṣad and the Doctrine of Karma in Indian Philosophy.*

VIJ, XX, Pts. 1-2, 1982, pp. 25-28.

Scholars have opined variously about the *Śvetāśvatara Upaniṣad* (Ś.U). A careful analysis of its content shows that here was an attempt of the Brāhmaṇical schools to counter the anti-theistic and agnostic schools. Ś.U. rejects the validity of *kāla*, *svabhāva*, *niyati*, *yadrachā* and the great elements besides *puruṣa* (as per *Sāṃkhya*) as a causative force. Lord Maheśvara is accepted as all-supreme and the

doctrine of grace seeks to abrogate the law of *karma* in case of the Lord's devotees. Thus *Ś.U.* attacks on the schools that uphold the doctrine of *karma* as the cause of creation, suffering and inequalities. It rather propagates escape from the karmic law than being any testament of theism. The content of *Ś.U.* is apparently of contradictory and heterogenous character. -- S.M.M.

366. Kuinh, N.T. :—*Religious Condition of India at the Time of Emperor Aśoka.*

PBP, I, Pts. 1-3, 1981, pp. 327-336.

See Under Sec .VI.

367. Mahaprajna, Yuvacarya : *Jaina Sāadhanāpaddhati evam Dhyāna (The Method of Sāadhanā and Meditation).* (Hindi).

JJVB, VII, Nos. 11-12, 1982, pp. 7-62.

States that according to Jaina philosophy '*sādhya*' is '*mokṣa*' or 'self-reliance', the four instruments' for *sādhya* are knowledge (*jñāna*), philosophy, character and austerity (*tapa*). Thus giving rise to four types of *sāadhanā*, elaborates in detail the different branches of Jaina Yoga—such as *Bhāvanā yoga*, *Sthāna yoga*, *Āsana yoga*, *Gamana yoga*, *Ātāpana yoga*, *Tapa yoga* including external as well as internal techniques. Explains *dhyāna* as the main instrument of *sāadhanā* elaborating its relationship with *citta*. Includes the description of kinds and objectives of *dhyāna* with details of their relevant facts according to Jaina Philosophy. Concludes with the statement of results of *Abhyantara tapa* as a form of *sāadhanā*. --N.K.S.

368. Manju :—*Vedānta Darśana men Parivartanakā Svarūpa (The Concept of Change in the Vedānta Philosophy).* (Hindi).

AURJ, I, No. 1, 1982, pp. 153-165.

The *Nyāya-Vaiśeṣika*, *Jaina-darśanas*, and *Sāṃkhya-yoga* have thoroughly discussed and presented their views whether the changes in this world are real or unreal. The *Vedānta-darśana* and *Śāṅkara* quite unambiguously declare that although on the ultimate level, the world is not real and what is real is *Brahman* alone, on the practical level the world is fully real and all its activities have a real significance.

There are two equally important Hindu philosophic systems, i.e., *Śāṅkara's Advaita* and *Rāmānuja's viśiṣṭādvaita* the former pleads

for absolute monism and latter of a full-fledged theism. Views of both these schools regarding the changes in this world, the soul and ultimate end of the soul have been presented by the author.—D.D.K.

369. Mate, N.S. & Ranade, Usha :—*Raga Brahman or Colour in Cakra Iconography.*

KRIAC, XXVIII, 1978-79, pp. 171-204.

See Under Sec. II.

370. Minor, R.N. :—*The Quest for the Gītākāra : Multiple Authorship Revisited.*

ABORI, L XIII, Pts. 1-4, 1982, pp. 29-42.

States that the recent intensity of scrutiny of the text of *Gītā* has generated due to expansion of interest during last 200 years. The controversies include rejection of authorship of Vyāsa and its replacement with multiple authorship. The arguments put forth are based upon availability of apparent contradictions in the text without showing their proper position or explanations thereto. Most theories are based upon evolutionary assumptions which assume an orderly, pattern of development of thought, as if there could not be many strands of development and developments influenced by other than intellectual factors found in the economic, social and political realities of the time. Suggests that one must be cautious about using such theories, which are verified in this paper, to prove something about authorship of the *Gītā*. Without a word of the author himself, the text cannot be divided on the basis of ideas of elaborations, repetition and development alone. Nor can we rely upon commentators disagreeing in arguments regarding explanation of some portions of a text.

Concludes with a word that there have been many individual authors who have discerned a unity in the *Gītā*. Includes final verdict on Khair's approach and suggests to work upon logic, reason, objectivity, experimentation, conviction, and intellectual courage to continue the discussion.—N.K.S.

371. Mishra, Ramashanker :—*Śakti-Upāsanā kā Vikāsa-Krama. (The Development of the Worship of Śakti). (Hindi).*

AURJ, I, No. 1, 1982, pp. 68-72.

According to Furkhwar the old Śākta cult was prevalent among the aboriginals. E.A. Payne holds that Knossos and Egyptians had

their relations with pre-Vedic India about 3000 B.C. and the Śākta cult was known to Iran, India, Baluchistan, Mesopotamia, Asia Minor and Egypt. Machenzie thinks that the Indians started Bharati worship during the Brāhmaṇa period which was a copy of Egypt and Europe where Mother-goddess was worshipped. This Bharati was later on considered as Sarasvatī and with the downfall of Buddhism, Śaivism became popular with Śakti cult as its offshoot. Sir John Marshall considers that the Śakti cult was decidedly started in Antholia and gradually it reached the Western Asia. It has now been observed that the Śakti worship was prevalent in all the countries of the world in some form or other. The Indus people and Sumerians worshipped the Mother-goddess as there are definite marks of resemblance in both these groups as :—

1. Both the countries had the lions as the vehicle of the goddess.
2. Śakti was considered as the goddess of war.
3. The deity had both the married and unmarried forms.
4. The worship was carried on in the hilly areas of both the places.
5. Sumerians named her as Nana and Nana was a popular epithet of the goddess in Gujrat (now in Pakistan).

Evidently the *Śakti-pūjā* started in India and was never imported from any other country. Traces of this cult are found in the Vedic as well as classical literature of India. The *Vana-parva* of MB mentions a large number of Tīrthas named after Goddess, e.g. Kalikā-sangam, Sakumbheri, Bhīmā Devī, Dhumavatī, Gaurī Shikara etc.

Śalyaparva of MB shows various names of Mother-goddess as Kalim, Kalikā, Raudri, Kauveri, Varuni, Brahmi, Bhīmā, etc.—D.D.K.

372. Mishra, Ramashankar :—*Pramāṭṛrūpaprakāśasya Vimarśa eva Jīvitam. (Appraisal of Pramāṭṛrūpaprakāśa). (Sanskrit).*

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 167-172.

According to Kashmir-Śaivism *vimarśa* or independence is a force which creates ecstasy, desire, knowledge etc. Abhinavagupta defines these qualities—as *camatkṛti*, i.e., light. Utapala, a famous philosopher considers *vimarśa* as a Supreme Power or a refulgent light. *Svātantrya*

i.e., independence and *vimarśa* are one and the same thing but there is minute difference also because *svātantrya* is that aspect of *vimarśa* which explains 'why' of every question and *vimarśa* explains creation, preserving and rapture etc. God is the inward dweller, the inner soul of the entire universe. He is the creator, preserver and destroyer of the world. He is immanent and transcendental power. Hence Lord Śiva is *svātantrya* and *svātantrya* is Śiva. The objects of the world are the real expressions or modifications of *nimitta* (efficient) and *upādāna* (material cause) aspects of the God.—D.D.K.

373. Misra, C.N. :—*Adhvāsa kī Anupapatti-Eka Drṣṭi (Inapplicability of Adhyāsa : A View)*. (Hindi).

PBP, I, Pts. 1-3, 1981, pp. 168-177.

The essential ingredients of *adhyāsa* are : *satya-adhiṣṭhāna* (true plinth), *satya-pradhāna* (veracity as dominating factor), *satya-saṃskāra* (true or sacrosanct sacrament), *satya-indriya-sannikarṣa* (vicinity of true organs of senses), *satya-doṣa* (true blemish), *satya-ajñāna* (true ignorance), *satya-bādhaka jñāna* (true knowledge of obstacles), *satya-draṣṭā* (true examiner), *satya-deha-indriya* etc. (inviolable body and senses), *satya-*(true period), *satya-deśa* (true place or space) etc. These are the findings of the Advaita-vedāntins.

Critics are of the opinion that the Advaita-vedāntins have not been able to prove the *satya-pradhāna* and *satya-adhiṣṭhāna* in the *adhyāsa*, hence they cannot claim the authenticity of *adhyāsa*. They can *kāla* rely on the antecedent knowledge or experience of the *adhyāsa* of the universe. This monograph is a debate on *adhyāsa*.—D.D.K.

374. Mohan, Lajja Devi :—*Teachings of Guru Tegh Bahadur in the Tradition of the Upaniṣads*.

VII, XX, Pts. 1-2, 1982, pp. 132-140.

Guru Tegh Bahadur's teaching, consisting of 59 *Sabads* (*śabdas*) and 57 *Saloks* (*ślokas*), is designated as 'Mahalā 9' in the *Ādigraṇtha*. The Upaniṣadic thought is clearly reflected in the teaching of Guru Tegh Bahadur in particular and in the teachings of other Gurus in general in the *Ādigraṇtha*. The striking similarities may be noticed in the passages of the *Ādigraṇtha* with those of the Upaniṣads, i.e. the *Muṇḍaka*, the *Māṇḍūkya*, the *Aitareya*, the *Svetāśvatara*, the *Adhyātma*, the *Nāḍabindu*, the *Mahā*, the *Tejobindu*, the *Nārada-Parivṛājaka*, the *Jābāladarśana* etc. and the *Bhagavadgītā*. Not only we notice this striking community of thought but also we come across a surprising community of the phraseology.—S.M.M.

375. Modak, B.R. :—*Interpretation of the Mahāvākyas in Svarājya-siddhi.*

PWIP, No. 6, 1980, pp. 203-208.

Svarājyasiddhi a manual on Advaita Vedānta is composed in verses by Gangadhara Sarasvati (19th century). It contains three prakaraṇas and deals with the salient features of Advaita, laying special stress on certain topics and aspects of Vedānta. The interpretation of the mahāvākyas found in the Upaniṣads is one of such topics. The Upaniṣadic sages were great thinkers who gave free expression to the philosophical thought arising from the depth of their spiritual experience. The Upaniṣads contain such mahāvākyas as *Aham Brahmasmi*, 'Tat Tvam Asi etc. described as *anubhavavākya* any *upadeśavākya* respectively. These constitute the supreme discovery of the Upaniṣadic seers and have been referred to as "tremendous words". In the mahāvākyas we come across grammatical co-ordination (*samānādhikaraṇya*) due to a common basis. The two words *tat* and *tvam* have the same case-termination. In such a case four alternatives are possible as follows :—

1. *Bodha*—In the case of *tat tvam asi*, *tat* refers to *Brahman* and *tvam* refers to *Jīvātman*. Repudiating *Brahman* would mean the repudiation of *mokṣa*, and if *Jīvātman* is repudiated *puruṣārtha* would be meaningless. Hence this cannot be a case of sublation,

2. Superimposition—In this case *Jīvātman* is not directed to be looked upon as *Brahman*.

3. *Vlśeṣaṇa-Jīvātman* is involved in transmigratory existence, but *Brahman* is not. They have two different qualities. Hence one cannot be an attribute to another.

4. Hence we are left with the only alternative that the two must be identical.

In *tat-tvam-asi*, the two words *tat* and *tvam* together lend one homogeneous meaning and stand mutually interdependent. And that is main object of mahāvākyas is to know the *Brahman*.—D.D.K.

376. Mukherjee, Anil Kumar :—*The Ultimate Realities and Consciousness in the Whiteheadian Scheme and in the Nyāya-Vaiśeṣika System.*

IPQP, IX, No. 2, 1982, pp. 113-121.

Whitehead's philosophy closely resembles the *Nyāya-Vaiśeṣika* (NV) in its realistic and empirical outlook. The NV's *sāmānya*

(universal) and Whitehead's 'potential' are analogous. Both consider consciousness as a quality, not a spatio-temporal substance. Both agree that universal subsists outside the subject prehending it and both 'universal' and 'particular' possess a distinct ontological being of their own. Universal is perceivable. Whitehead's distinction between sense-perception and 'non-sensuous perception' is analogous to the NV's distinction between *laukika* (ordinary) and *alaukika* (extraordinary) perception. Whitehead's observation that conceptual prehension of universal lies in the physical prehension of the actual entity, is similar to the NV's view. Both resemble in that universal has a unique 'individual essence'. Whitehead does not take eternal object as equivalent to 'genus', like is the position of the NV on *sāmānya*. Whitehead's creativity is comparable to *sattā* (being) in the NV as the widest generality.

Whitehead, so also the NV are pluralists; for both, consciousness is not the widest category of existence as in Leibnitz or Hegel. To be is not necessarily to be conscious. Consciousness, for both, is not self-revealing as in Descartes or Śaṅkara. Both agree that absence of perceivable objects and not super-sensuous, can be prehended.

A physical organic body is essential for manifestation of consciousness, both agree. Whitehead would say: Consciousness cannot arise without a propositional feeling. God is eternally conscious and all-pervading, as held by both. How could the all-pervading God be conscious as a whole without being conscious in all constituent parts, remains a question.—S.M.M.

377. Paradkar, M.D. :—*Gītā—A Reconciliation of Scripture and Reason.*

JASB, LII-LIII, 1977-78 (1981), pp. 219-226.

The author is of the view that a reconciliation of scripture and reason is rightly brought out in the *Gītā*. This rational approach towards the ethics of the action makes *Gītā*, according to Huxley, 'the most systematic spiritual statement of perennial philosophy'. Scriptures have their importance and as they are based on a long standing experience of generations, it will not be proper to summarily dismiss their rules as it will lead to *buddhibhedas* in case of the ignorant. At the same time, entirely depending upon scriptural standard may root out the importance of deliberative reason in the ethics of the action thereby relegating the consideration of consequences of the action to the limbo of things forgotten. *Gītā* gives scope to the individual's reason and takes care at the same time to point out the risk involved in

indiscriminately using it. It is true that the *Gītā* condemns anti-scriptural act but reason for it lies in its being prompted by egoistic attachment and attraction, hypocrisy and conceit. It must also be noted that the *Gītā* speaks of the three-fold classification, i.e. *sattva*, *rajas*, *tamas*, in general terms without a reference to the scriptures. The three-fold distinctions given in the 17th as well as in the 18th chapters of the *Gītā* contain laudable attempt at reconciling established scriptural rules and individual's freedom of reason.—P.G.

378. Pracandiya, Rajiv :—*Bhāratīya Yoga-Sādhanaṁ men Dhyāna* (Meditation in the Indian Yoga Sādhanaṁ). (Hindi).

JJVB, VII, Nos. 11-12, 1982, pp. 97-104.

States that among Indian *sādhana*s, *Yogasādhana* enjoys special position wherein *dhyānasādhana* assumes special importance. Includes a brief study of the position, form and shape of *dhyāna* in the context of *yoga sādhana* under Vedic, Jaina and Bauddha traditions. Begins with suggestions from Patañjali's *Yogasūtra* concerning *vyttis* originating from angles of opinion. Considers the place of *dhyāna* as the seventh place under *aṣṭāṅga-yoga* and explains the concept with textual references. Details *dhyāna* in Bauddha traditions as a chain of activities that leads a practitioner to total behaviour, total concentration and total intellect. Provides a detailed discussion on *dhyāna* as a facet of Jaina *sādhana* technique. According to Jaina scriptures *dhyāna* is defined as directing the multicurrent mind to one direction where through the *sādhaka*, withdraws the mind from all diversions and concentrates upon the goals. Details the arguments of Jaina scriptures describing different categories of *dhyāna* such as *ārta*, *raudra* and *dharma*. Concludes that *dhyāna* is beyond the reach of sectarian obstacles and it is purely secular. It leads to self reliance, annihilations of sufferings and attainment of the highest position.—N.K.S.

379. Raghunathacharya, S.B. :—*Naya Vīthi Vimarśaḥ* (Appraisal of Naya Vīthi). (Sanskrit).

VUOJ, XXIV, Pts. 1-2, 1981, pp. 1-8.

This paper presents a solid consultation on the terms of philosophy like Khyātivāda, Akhyātivāda, the tradition of the condemning and supporting the terms by various schools of scholars. What is Akhyātivāda, what do the scholars like Prabhākarmišra think about it and why the great tradition which condemn it is prevalent among the scholars—such points have been discussed in a detailed way in this

paper. *Apramā*, *ayathārthānubhava*, *bhrama*, *viparyaya*, *mithyājñāna* are the terms about which the scholars and various schools have a lot of disputes. *Līnārthaḥ apūrvam* is the theory of the school of Prabhākaramiśra. — B.M.S.

380. Rakesh Kumar :—*Āgama-Sāhitya men Yoga ke Bija (Seeds of Yoga in the Agamic Literature) (Hindi).*

JJVB, VII, Nos. 11-12, 1982, pp. 63-68.

Traces the occurrence of *Yoga* in *Jaina āgama*. Suggests that the popularity of *Yoga* is linked with *Yogasūtra* of Patañjali. Earlier it might had been obtainable in the act of penance to manifest the unlimited power, matchless vigour and uncommon strength of soul. Refers to two legends in the *Bhāgavata*. (1) Wherein Bharata is popular as jaḍabharata. (2) Dattātreyā as avadhūta. Provides Bauddha references from *Majjhimanikāya* and *Viśuddhimagga* to prove the existence of the rudiments of *Yoga* in Bauddha literature. For *Jaina* views, the references included are from *Ācārāṅgasūtras*, *Sthānāṅgasūtras* and *Aupapātika-sūtra*. Details the facets of *sthānas* of *āsanas*. Concludes the article with the remarks that the seeds of *Jaina Yoga* are available in a scattered form. These can be gathered and consolidated through study and research based upon *āgama* literature. — N.K.S.

381. Rastogi, Navajiwan :—*Kāśmīra Śivādvayavāda ke Antargata Kramadarśana kī Sādhanā-Paddhati (Method of Sādhanā of Intricate Sect). (Hindi).*

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 159-166.

Krama-darśana is a sect which may be regarded as an offshoot of *Kāśmīra-Śaivism* generally known as *Śivādvayavāda*. It is a lesser known sect and is considered at par with similar other sects known as *kula*, *spanda*, *pratyabhijñā* or *Trika-Sampradayas*. *Krama-darśana* has been discussed by Abhinavagupta in his famous treatise *Tantra-prakriyā*. It is an old mode of worship. Śiva as a god seems to be developed out of the Vedic god Rudra. He may be taken as very ancient pre-Aryan deity too. Śiva is largely conspicuous in the religious activities of the Śāktas. The author of *Mahārthamañjarī* has given a detailed description of *Krama-darśana* mode of worship. It gives worldly pleasures and finally eternal emancipation, i.e., salvation. Different types of *Cakras*, their functions and powers have been discussed in the highly intricate sect, i.e., *Krama-darśana*. — D.D.K.

382. Saran, O.P. : *Max Müller's Definition of Religion.*

PBP, I, Pts. 1-3, 1981, pp. 317-326.

According to Max Müller religion consists in perception of the infinite under such manifestations as are able to influence the moral character of man.

This perception of infinite is the seed from which all religions have sprung. Religions may differ in other respects, but so far as their origin is concerned, the seed from which they have originated is everywhere the same, the seed being the perception of the infinite that presses on every body. Max Müller explains this theory and tries to show that the roots of the religion is to be found in the feeling of the infinite which is placed in us along with that of finite, and is awakened in us in greater or less degree from the very first perception by our senses, though it is only much later that it develops itself into the consciousness of the idea of infinite. While explaining this theory, Max Müller confines himself to the ancient Aryans of India.

Engen V. Schmidt, Edward Caird, Spencer etc. do not agree with Max Müller's definition and express their own ideas about religion which have been discussed in this paper. This dissertation closes with Swami Vivekanand's remark on religion which supports Max Müller's views : "All the religions, from lowest fetishism to the highest absolutism, mean so many attempts of the human soul to grasp and realise the infinite".—D.D.K.

383. Sharma, Arvind :—*Self Realization in Yoga and Jungian Psychology : A Comparison.*

JASB, LII-LIII, 1977-78, (1981) pp. 251-259.

The concepts of self-realization in Yoga and Jungian psychology are, to an extent, homologous not withstanding the differences. Both are transpersonal in the sense that ordinary personality is transcended in both. But both are not transpersonal in the sense that ultimately the true Self is reached—it is not transcended. The article explains many points of comparisons in both the systems. While Jung emphasises the dangers of the process of individual and points out that it requires the strictest control by the associate or physician as well as by one's own consciousness, Yoga emphasises the need for a Guru. Secondly, Jung distinguishes upto a point between the person and the collective forms of appearance in the stages of individuation. In the process of evolution as visualized in Sāṃkhya, the process bifurcates into a cosmic and a personal one. The unconscious is described as

purest nature without intention in Jungian psychology; this is how the conscious *puruṣa* may be described in Yoga. In Jungian psychology, individuation seems to be described in terms which closely approach the notion of salvation in *Sāṃkhya Yoga*. The Yogic process of the separation of the *puruṣa* from *prakṛti* and the Jungian process of individuation of the self are comparable processes in some ways. Hence there is no serious terminological obstacle to comparing Yoga and Jungian psychology.—P.G.

384. Shanbhag, D.N. :—*The Theory of Error of the Prabhākara Mīmāṃsakas.*

JKU, XXVI, 1982, pp. 17-24.

The Prabhākara Mīmāṃsakas hold that only direct knowledge of an object is valid and that memory being indirect knowledge is invalid. Hence, they have to explain the invalidity of the erroneous knowledge of the shell-silver which is also direct.

According to them, in the shell-silver cognition there is not one cognition as held by other schools of Indian Philosophy; but there are two cognitions, one the direct apprehension of the shell and the other, the memory of the silver. And due to memory, the whole cognition becomes invalid. There is the apprehension of the shell in a general form without the apprehension of its peculiar features and there is the remembrance of the silver which possesses some common features like brightness, with the shell. This is all due to some defect of the mind due to which the perceiver becomes unable to distinguish between the apprehension and remembrance.

Other examples of error like yellow conch, dream objects, bitter sugar, two moons and fire band are similarly analysed and the exact cause of invalidity is pin-pointed.

This is the only theory which could be said to be perfectly consistent with realism.—Author.

385. Shiv Kumar :—*Nature of Perception in Sāṃkhya Yoga.*

VUOJ, XXIV, Pts. -2, 1981, pp. 59-76.

Every system of philosophy has put forth its own concept of perception in accordance with its metaphysical and epistemological approach. So many scholars have made discussion on some words of philosophy. Vācaspati Miśra, Īśvarakṛṣṇa, Vijñānabhikṣu, Vindhyavāsini, Jayantabhaṭṭi, Hemchandra, Dinnāga, Akalaṅka and Vārsaganya

tried their best to reach some conclusion. The Sāṃkhyayoga has its own tradition of defining the terms which is not originally effected by the other systems. It has undergone the various changes during its development in the ages. The definitions were given and later on revised by the other scholars according to their own units. Sometimes it was rejected and lately a new definition was placed before the world of scholars. It was criticised and revised. There were some schools of the scholars. They were supposed to make an observation on the thinking of the various groups. A perception of one school was rejected or criticised by the other and great discussions were made to make one's thinking clear. Later on the approach might be rejected or revised. The paper reveals the nature of perception in Sāṃkhya-yoga very clearly.—B.M.S.

386. Shriramamurti, P. : --*The Meaning of a Sentence is Pratibhā.*

PWIP, No. 6, 1980, pp. 9-16.

See Under Sec. X.

387. Singh, Asha : --*Bhāratīya Āstika Darśana men Māyā-tattva (The Illusion in the Indian Philosophy). (Hindi).*

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 187-190.

According to Indian philosophers this world is the *Māyā* or illusion by which *Brahma* creates the world. A mantra in the *Rgveda* declares that Indra can have many forms with his *Māyā*. Śaṅkara, the great-Indian philosopher regards this world as *Māyā* not in the sense that it is a phantom or a dream. By calling the world *Māyā* he wants to direct our attention to a more fundamental spiritual reality underlying the world. He quite unambiguously says that although on the ultimate level, the world is not real and what is real is Brahman and Brahman alone, on the practical level the world is fully real and all its activities have a real significance. According to *Taittirīyopaniṣad* and *Vivekacūḍāmaṇi*, *Māyā* is neither *sat* or *asat* or having both the forms but it is not different from Brahman.

According to Śaṅkara, *Māyā* and *Avidyā* is one and the same power but Vidyāranya considers them as two different identities.

Different views from Upaniṣads, *Pañcadaśī*, *Vedānta-sāra*, *Vākyasudhā* —and similar other philosophical treatises have been discussed in this article on *Māyā*. D.D.K.

388. Solomon, E.A. :—*Anvitābhīdhāna and Abhihitānvaya Theories as Examined in the Syādvādaratnākara.*

PWIP, No. 6, 1980, pp. 175-188.

If every word has its own specific meaning, how does the sentence which is a collection of words have a unified meaning? The Mīmāṃsakas evolved their own theories on this point though the roots of these could be traced much earlier. Prabhakara and his followers hold that words convey a meaning only in the context of a sentence, though words are real and actual constituents of language. Each word has its own meaning but the word is meant to serve as a part of sentence. On hearing the words of a sentence we comprehend a unitary sense which is the meaning of a sentence. There are two different theories on this point.

The meaning of a sentence consists of individual word-meanings and their mutual relation. According to the *Anvitābhīdhāna* theory, both the individual word-meanings and their mutual relation are denoted by the words themselves, but according to the *Abhihitānvaya* theory the word denote only individual word-meanings, the mutual relation being conveyed by the word-meanings and not by the words. According to the grammarians, on the other hand, words have no reality of their own. Both the theories have been discussed in this paper.—D.D.K.

389. Shri Ramachandra Murty, V. :—*The Golaki Matha at Mandadam.*

VUOJ, XXIV, Pts. 1-2, 1981, pp. 87-90.

See Under Sec. V.

390. Tatiya, Nathamal :—*Jaina Paramparā men Yoga (Yoga in Jaina Tradition).* (Hindi).

JJVB, VIII, Nos. 1-3, 1982, pp. 7-27.

Explains the special meaning of the word *Yoga* as depicted in the sacred literature (Āgama Sāhitya) of Jainas and Bauddhas. It consists a list of the thirty two branches of *Yoga* in Jaina tradition. Criticises the description of *Yoga* in *Uttarādhyayana* and compares the Jaina interpretations with that of Buddhists. Some reference of *Yoga* taken from the literature of *Kundakunda*, *Pūjyapāda Haribhadra*, and from the *Mahāpurāṇa* of Jinasena, *Jñānārṇava* of Śubhacandra, *Yogaśāstra* of

Hemacandra, *Dvātrīṅśikās* of Yaśovijaya and *Manonūṣāsana* of Tulasi are critically discussed. Concludes with a remark that Jaina-Yoga tradition is voluminous and the paper gives a brief survey only. The article is appended with a bibliography of literature on Jaina-Yoga with a purpose to inspire further studies on the subject.—Author.

391. Thakur, A.L. :—*The Mahābhārata and the Nyāya-Śāstra*.

PBP, I, Pts. 1-3, 1981, pp. 94-99.

See Under Sec. III.

392. Thakur, S.B. :—*Prakāśātmayati ke Mata men Ajñāna kī Ekatā*
(The Unity of Ignorance-According to Prakāśātmayati. (Hindi).

PBP, I, Pts. 1-3, 1981, pp. 185-189.

The famous philosopher Vivarṇācārya, while making his aim on writing a treatise on *Advaitasiddhi*, asserts that ignorance is unique i.e. unequalled. As such an *Ajñānavāda*, no other knowledge than *Brahmajñāna*, i.e. knowledge of the *Brahma* can revoke the ignorance. Ignorance is creating an allusory conception against *Brahmajñāna*. In this connection the *Dvaitavādin* Ācāryas, who have enriched the philosophical field by the effusions of their fertile brains, held that if we accept the uniqueness of ignorance, it can be revoked as the knowledge of the conch eradicates the doubt of silver in it or the will-o-the-wisp vanishes when the real knowledge is attained. According to the *Advaita-Vedānta*, man, as he stands in this world, is a victim of ignorance (*ajñāna*). The potential greatness and inginity of the soul are over-shadowed by its attachment with the material. This sense of attachment is generated by *ajñāna*, *avidyā*. This *avidyā* is not endless. It can be won over and freedom from it can be achieved. Freedom from ignorance is known as *mokṣa* (salvation). As ignorance is the root cause of bondage, the natural cure is knowledge (*jñāna*). Knowledge eradicates *avidyā* and brings liberation D.D.K.

393. Tripathi, Giridhar :—*Upaniṣatsu Jīvasvarūpam* (The Concept of Jīva in Upaniṣads). (Hindi).

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 113-117.

Etymologically the word *Upaniṣat* has been derived from √*Sadlr* to destroy ignorance and attain salvation. By studying Upaniṣads from the teacher, the pupil is instructed to practise virtue, to speak the truth, to cultivate modesty, humanity etc. without which no release is

possible The Upaniṣads reveal the real meaning of the soul. The *Ātmā* dwells in this body or remains even after that, has been discussed in the Upaniṣads. Naciketā himself had explained to the Yama the true definition of *Ātmā* as it is eternal. It never dies or it never becomes old. According to *Kaṭhopanīṣad* this human body is a chariot, the *Jīvātmā* is the master and *buddhi* is the *Sārathī*, i.e. charioteer. *Jīvātmā* is compared with a bird sitting on a tree who enjoys the fruit of the deeds of a human being. *Vṛhadopanīṣad* states that the *Jīva* and *Brahma* are one and the same transcendent God.—D.D.K.

394. Trivedi, R.D. :—*A Group of Mātṛkās from Kashmir and Some Related Problems.*

JOIB, XXXI, No. 4, 1982, pp. 384-390.

The *Rājatarāṅgiṇī* of Kalhaṇa, the most reliable source on ancient history of Kashmir mentions the terms *mātṛcakra* (actual meaning of which is not yet known. Another equivalent term mentioned is *devīcakra*. M.A. Stein has translated the term *mātṛcakra* as the 'circle of mothers' and has further suggested it to mean 'sacred diagrams' or the mythical diagrams may be supposed to have been carved in stone like the *śrīcakra*s and *rājñīcakra*s and has associated with *tāntrika* ritual. This interpretation does not seem to be quite satisfactory. The cult of *mātṛkās* or *saptamātṛkās* was popular in Kashmir and the term *mātṛcakra* denotes the group of mother goddesses established around a *Śaiva* deity. One of the such *mātṛkās* establishment was there in the *Purānādhiṣṭhāna* (modern Pandreṭhan), ancient *Śrīnagarī* which was an important *Śaiva-Śākta* complex of sanctuaries specially glorified with the temples dedicated to *Jyeṣṭharudra*, *Bhūteṣa* and *Bhairava*. Another set of temples of these deities was at Narannag (*Vāngath*). The name of Pravarasena(I) is particularly credited with the establishment of *mātṛkās* at Pandreṭhan along with *Śiva Pravarasēvara* and several other shrines, though his date is still a matter of speculation. Thus, at least this much is apparent that the area of Pandreṭhan is acknowledged to be a site of *mātṛkās* and *Śaiva* deities much earlier than the king Lalitāditya Muktāpīḍa (725-760 A.D.) and the group of *Śaiva-Śākta* images described here datable to early seventh century A.D., represents a phase which contributed to the development of sculptural art during the later period of Kārkoṭas.—S.M.M.

395. Upadhyaya, S.A. :—*Tat Tvam Asi According to Prakāśānanda.*

PWIP, No. 6, 1980, pp. 195-202.

Śaṅkarācārya divides the Vedānta-vākyas (sentences about Brahman) into two groups : (i) those dealing with the nature of Brahman and (ii)

those teaching the identity of Brahman and Jīva which is of the nature of consciousness. The second group comprises the well-known four mahāvākyas viz. (i) *tat tvam asi*, (ii) *aham brahmāsmi* (iii) *ayam ātmā brahma* and (iv) *sarvam khalu idam brahma*. Among these *tat tvam asi* is regarded as the basic text by the Advaitins. It forms a part of the dialogue between the sage Uddālaka and his son in the *Chāndogyaopaniṣad*, on the truth of non-quality. The different Advaitācāryas have interpreted this mahāvākya in different ways to prove its teaching of non-quality. An attempt is made here to present the interpretation of this mahāvākya (i.e., *tat tvam asi*) according to the *Vedānta-siddhānta-muktāvali* of Śrī Prakāśānanda belonging to the latter half of the sixteenth century.

Having established that the *bheda* between Brahman and Jīva is wholly unwarranted, the Siddhāntin points out that the self-proved self is the highest aim of the man. He further observes that the *Śruti* alone brings about the intuitional knowledge of the self.

While discussing the immediacy (*aparokṣatvam*) the question whether implication (*lakṣaṇā*) can be applied to the mahāvākya : *tat tvam asi* is raised. Then there is a debate of this point. The learned author has produced Pūrvapakṣa and Siddhānta to discuss the implication of *lakṣaṇā* and concludes with the remark that *lakṣaṇā* is to be applied for understanding the true import (i.e. *abhedajñāna*) of the mahāvākya : *tat tvam asi*.—D.D.K.

396. Ursekar, H.S. :—*Jainism Qua Hinduism*.

JASB, LII-LIII, 1977-78 (1981), pp. 303-309.

In this paper, the author proposes to consider the position of Jainism vis-a-vis Hinduism. There are four possible theories out of which three views, i.e. (1) Hinduism is a child of Jainism, (2) Jainism is a sect of Hinduism, (3) Jainism and Hinduism are parallel creeds which developed side by side on this ancient land, have been considered together while the view, that Jainism is the child of Buddhism, has been considered separately and rejected by the author, while considering the three views, it should be kept in mind that Jainism can be traced back historically to about 2800 years from today which is certainly a period less ancient than the Hindu Religion which spreads over a long period of atleast 4000 years. According to geographical significance also it will be reasonable to conclude that Jainism is the child of Hinduism. Turning to the definition of Hindu adopted by Supreme Court in the case of *Yajnyapurushdasji versus Muldas* the Supreme Court has accepted the definition of Lok Manya Tilak as given in the *Geetā-Rahasya*, according to which, one who accepts Vedas with

reverence and recognises the fact that the paths to salvation are diverse and realises the truth that the number of Gods to worship is large, is a Hindu. In the *Kalpasūtra* of the Jains the prophesy about Lord Mahāvīra was that he would be a person who would know the secret of the four Vedas and would be upholder of the Vedas. Finally it has been concluded that Jainism is a dissenting faith of Hinduism and it is of a reformist nature like Buddhism, because of its emphasis on ethical values of life like Ahimsā and others. P.G.

397. Wakankar, S.Y.: *Unmattapralāpakam-A Rare and Little-known Vedānta Work.*

JASB, LII-LIII, 1977-78 (1981), pp. 332-336.

The present work is available in only a single manuscript, deposited in the Oriental Institute, Baroda. The text consist of 29 verses. The language throughout is very simple and lucid. The metre adopted is *Anuṣṭup*. Every *śloka* is a unit by itself. The poem is a good example of *Analuṅkāriti pūñḥ kvāpi*. The author of the poem is not mentioned. But, at the end, it is said that one Bhaṭṭa, Lakṣmīrāma belonging to Mewāda community and hailing from Broach, has written (and not composed) this poem. Though the poet composes this type of poem, it seems, he believes in the worship of Lord 'Śiva'. The importance of the poem is its peculiar way of composing, suggestive of the mode of this type of thinking existing in Sanskrit literary history also. Herein, the other side of the coin is prominently brought forth, which can not be summarily rejected as 'non-sense', because, followers of these vices do get liberation as proved by the poet every now and then. Going against the traditional way of thinking, the poet says that *kāma* and *krodha*, etc.—the six positively crooked and wicked enemies of mankind (*ṣaḍ-riṣus*), are declared to be the means of liberation for the mankind since the persons possessing these vices attain liberation in the end. The poet gives among others, the example of the enraged (*krodhī*) Nṛsimha who out of anger tore off the chest of Hiraṇyakaśipu and who is giver of liberation. The author of this paper finally gives his critical remarks over the contents of the poem.—P.G.

XIII—POSITIVE SCIENCE

398. Chatterjee, R.B. :—*Indian Surgery—Past and Present.*

JASC, XXIV, Nos. 1-4, 1982, pp. 1-8.

The paper provides background of the development of science of surgery and India's contributions to the advancement of this science. The Hindu medicine evolved in Vedic period. Suśruta was a great Indian surgeon in 1000 B.C. He was the disciple of Dhanwantari. Repairing the wounds of different limbs, relief to urinary and intestinal obstructions and other surgical operations have been described in *Suśruta Samhitā*. Suśruta has given a list of 120 surgical instruments and a number of splints and bandages. *Sammohini*, an anaesthetic agent, was known to him. Author thinks it was a variety of wine. He mentions that skin diseases, fevers etc. are spread by contagion.

Suśruta Samhitā was translated and revised by Nāgārjuna, a Buddhist teacher in the 4th century B.C. and again edited by Cakrapāṇi in the 11th century.

Harun-al-Rashid of Bagdad (786-806 A.D.) got it translated into Arabic from which it was later translated into Latin. Indian doctors were summoned to Bagdad in the 8th century and through Arabs this learning spread into the rest of the world. Indian surgery did not develop during Muslim regimes. However, Firuzshah (1351-88) established colleges and hospitals in Delhi for patronising Unani System of medicine.

With Suśruta Indian surgery reached its peak and ended also since Buddhism discouraged the shedding of blood even in surgical cases.

Surgery in Greece under Hippocrates (460-370 B.C.) was as successful as in India. He had many pupils and was regarded as the 'Father of Modern Medicine.' In the 11th century a Medical School was started at Salerno by Greek, Latin and Jewish physicians jointly.—D.D.K.

399. Gangadharan, N. :—*Further Light on the Practice of Oil Massage as Known from the Sanskrit Literature.*

AORM, XXI, Pt. 1, 1982, pp. 1-4.

See Under Sec. XI.

400. Gupta, R.C. :—*Indian Astronomy in West Asia.*

VII, XX, Pts. 1-2, 1982, pp. 219-236.

In the 3rd century Ardashīr I and Shāpūr I encouraged Indian science in the Iranian land and many Indian and Greek works were translated into Pahlavi. In Sassanian-history a Persian *Zīj-al-shāh* (Royal Astronomical Table) was written under the influence of a Sanskrit work *Paitāmaha-Siddhānta* and the old *Sūrya Siddhānta* as redacted by Lāṭadeva. Al-Bīrūnī traces various Indian concepts in the work. During the later part of the 8th century Hindu astronomy spread more particularly in Arabia and a direct contact was established. The works of Al-Fazārī and Ya' qūb, Abū Ma'shar (787-886 A.D.), Al-Khwārizmī (c. 820 A.D.), Habash al-Hāsib and others before Al-Bīrūnī and that of Al-Bīrūnī (973 A.D.) throw light on the spread of Indian astronomy in West Asia while geniuses of Āryabhaṭṭa, Bhāskara, Brahmagupta, Lāṭadeva and various others were translated and adopted by foreign scholars.—S.M.M.

401. Jha, Parmeshwar :—*Historical Background of Mathematics and Astronomy in Mithilā.*

BISHM, IV, Nos. 1-2, 1982, pp. 26-40.

Mithilā has been the centre of Sanskrit learning since time immemorial. It has brought forth unparalleled and unrivalled scholars of different branches of knowledge. Several attempts have been directed in the past to take stock of philosophical and allied literature of the land but little efforts have been made to bring to light its astronomical mathematical literature. The present paper is an attempt in this direction. It has been shown that quite an extensive literature on the twin disciplines of Mathematics and Astronomy has been cultivated and developed in the land. There are grounds to believe that *Jyotiṣa* developed with Yājñavalkya himself and since then it has remained a favourable subject for the scholars of Mithilā. A chronological account of the authors who have composed astronomical texts, big or small, original as well as commentative, has been given. Several hitherto unknown astronomers as also unknown or less known astronomical texts have been identified. Notable contributions and patronage of this branch of knowledge have been made by the scholar kings of the Khandavala dynasty. All these will provide substantial material for the history of Mathematics and Astronomy in India.—Author.

402. Jha, Parmeshwar :—*Āryabhaṭṭa I and the Science of Algebra.*

VII, XX, Pts. 1-2, 1982, pp. 237-242.

The contribution of Āryabhaṭṭa I, the ancient Indian mathematician

and astronomer, to the science of Algebra are worth discussing. The Arabs are believed to have been influenced by him in this regard. The *Gaṇitapāda* of his four-chaptered work *Āryabhaṭīya*, which is devoted to the formulation of mathematical principles, contains Algebraic topics. Āryabhaṭa was the first in bringing out many new theories and concepts in the field of Algebra including the use of symbols. Various scholars observe the Hindu origination of the science of Algebra in the early 5th century A.D. Still earlier the germs may be noticed in the *Rgveda*, the *Śatapatha Brāhmaṇa* and the *Sulva-Sūtras*. Āryabhaṭa evidently laid the foundation of the science of Algebra which was improved upon by the later mathematicians. The foreigners did emulate his genius. This achievement can rightly name Āryabhaṭa as 'the Father of the Hindu Algebra' or the 'Homer of Algebra'.—S.M.M.

403. Mahadihassan, S. :—*Indian Rasāyana and Chinese Alchemy with Allied Origins*.

JASB, LII-LIII, 1977-78 (1981), pp. 184-186.

The author concludes that we have as equivalents Cinnabar = Ephedra = Redness-incorporate, whence Alchemy = Rasāyana, the former using inorganic and the latter herbal drugs of rejuvenation. As aiming at immortality each has become a cult in its own right. *Rasa* properly interpreted would be growth-inducing principle and latter as life-essence or soul. What was cinnabar to the Chinese was 'ephedra' to the Aryans 'Cinnabar' gave the art alchemy a branch of medicine aiming at rejuvenation, Soma or ephedra give the art Rasāyana, a branch of Indian medicine definitely recognised as concerned with rejuvenation. Thus with redness as soul, cinnabar became the source to which Alchemy can be directly traced, and ephedra, bearing red-berries, the source to which Rasāyana system of Indian medicine can be traced.—P.G.

404. Sharma, Arvind :—*Varāhamihira—An Ancient Indian Feminist ?*

ZDMG, CXXXII, No. 1, 1982, pp. 142-149.

Ancient Indian literature abounds in pejorative references to womankind. It does not mean that positive sentiments towards women are not expressed at all; rather than the negative references abound to such a degree as to suggest the deduction that there was a significant misogynistic trend in the intellectual circles of ancient India. A strong protest against this trend, however, can be seen in the writings of the polymath Varāhamihira, one of the nine gems of the court of Vikramāditya. His statement on the issue is contained in the

74th chapter of *Bṛhat Saṁhitā*. The chapter is entitled *stripraśaṁsā-dhyāyaḥ* (praise of woman). This paper is a study in the nature and effectiveness of Varāhamihira's view.—Author.

405. Sikdar, J.C. :—*Some Light on Metallurgy, as Revealed in Suvarṇa-Raupya-Siddhi-Śāstra of the Jainācārya : Jinadattasūri (V.S. 1210).*

KRIAC, XXVIII, 1978-79, pp. 215-220.

The Jaina Alchemical thoughts and practices fostered in India from the time of the Jainācārya, Nāgārjuna and Pādliptasūri upto the eighteenth century A.D. have not yet been evaluated in relation to the Indian history of Alchemy. It seems that the Western India, by virtue of its geographical position as a centre of Jainism, was a receptacle for many alchemical ideas from other areas of India. The latest MSS of *Suvarṇa-Raupya-Siddhi-Śāstra* of Jinadatta Sūri (V.S. 1210) in Sanskrit Prakrit-Apabhraṁśa and old Gujarati reveals two distinct trends in Jaina Alchemy, viz. (1) Chemistry and Metallurgy and (2) Medical Recipes.

A comparative study of the MSS of SRSS and other Indian works on Alchemy and Chemistry shows that since second-third of fourth century A.D. Indian alchemists were endeavouring to make gold. The search to make gold was continued by them throughout the middle ages together with industrial process, especially metallurgical process and the manufacture of drugs. In the course of researches of the Indian alchemists many important chemical discoveries were made by them, such as, gold making, etc. Six metals—gold, silver, tin, copper, iron and lead are recognised in the MSS of SRSS at the outset and later on eight metals were named including two alloys—brass and bell-metal. The MSS describes the process of making gold, silver etc.

The main objective of the Jaina Alchemy was to show the process of destruction of all the sins-poverty, disease and age.—D.D.K.

406. Thaker, J.P. :—*An Ancient Remedy for Leprosy.*

JOIB, XXXI, No. 3, 1982, pp. 301-309.

In *Triṣaṣṭi-śalākā-puruṣa-carita* I.i. 761-776 Hemacandra narrates an experiment of curing leprosy (*kṛmī-kuṣṭha*).

Leper's body was anointed with *lakṣapāka-taila*. Worms emerged out from skin. Body was covered with *ratna-kambala*. Worms stuck to it due to coolness. They were shaken off on cow's dead body.

Gośirṣa-candana was applied for soothing. Germs were removed from flesh and bones by repeating treatment twice. Finally fresh skin grew through healing drugs.

Ratna-kambala might be thick woollen 'Persian Carpet'. *Yavana* traders used to bring and sell it here at high price.

Gośirṣa-candana might be *gorocana* sandal available in compact yellow balls.

Main drug, however, was *lakṣa-pāka* oil. It is yet to be identified. Did it comprise 1,00,000 ingredients? Or, was it prepared by giving 1,00,000 *puṭa-pākas* to its constituents? Or was *lac* (*lākṣā*) its main ingredient?

It presents a challenge to modern experts of *Āyurveda* whose duty is to search out this drug for the sake of ailing humanity.—Author.

407. Vatsyayana, Kapila :—*The Square and the Circle in Indian Art.*

IH, XXX, No. 3, 1981, pp 5-27.

See Under Sec. II.

408. Wojtilla, Gy. :—*Notes on Kṛṣiśāstra,*

VII, XX, Pts. 1-2, 1982, pp. 164-172.

See Under Sec. XI.

409. Yardi, M.R. :—*The Problem of Multiple Authorship of the Mahābhārata : A Statistical Approach.*

JASB, LII-LIII, 1977-78 (1981), pp. 342-354.

This paper is the first of series in which it is proposed to identify the original *Bhārata* by the application of statistical methods to a linguistic study of the *Mahābhārata*. The author in his earlier paper had pointed out that the statistical study of the versification style of the *Bhagavadgītā* did not disclose significant differences of style between the eighteen adhyāyas and therefore did not justify the assumption of its multiple authorship. The similar study has now been completed for the *Bhīṣmaparvan*, *Karṇaparvan* and the *Sauptika-parvan* of the *Mahābhārata*. The only assumption that need be made is that the original *Bhārata* should contain the record of the victory of the Pāṇḍavas in the fratricidal war with the Kauravas. Hence the 'war books' consisting of *Bhīṣma*, *Droṇa*, *Karṇa*, *Śalya* and *Sauptika*

parvas must contain portions of original *Bhārata*. The statistical problem is therefore to find out whether these portions of the 'war books' dealing with the fall of Bhīṣma and the deaths of other Kauravas and the massacre of the sleepers in the Pāṇḍava camp by the enraged Aśvatthāman, display a homogeneity of style, and if they do, to regard this as the original *Bhārata*. The next step is whether the remaining portions also display the same style or different style by the application of suitable statistical tests which are known as analysis of variance. The author draws 4 lists and concludes that if list A is found to contain 24,000 ślokas or nearabout, there will be a strong presumption that we have succeeded in recovering that text.—P.G.

410. Yardi, M.R. :—*The Multiple Authorship of the Mahābhārata : A Statistical Approach*.

JASB, LIV-LV, 1979-80, pp. 217-227.

This is the second paper of the author on the subject. The author of this paper remarks that since the great war between the Kauravas and Pāṇḍavas is the Kernel of the *Mahābhārata*, the 'war books' of *Bhīṣma*, *Droṇa*, *Karṇa*, *Śalya* and *Sauptikaparvas* must contain portions of the original Vaiśampāyana text. A study of the linguistic style of three *parvas*, *Bhīṣmaparva*, *Karṇaparva* and *Sauptikaparva* showed that they exhibit two distinct styles. The 64 adhyāyas of *Bhīṣmaparva*, (41-60, 71-94, 95-117) all the 58 adhyāyas of *Karṇaparva* and 9 adhyāyas of the *Sauptikaparva* exhibited a homogeneous style (named the A—style) with a variance due to variation within adhyāyas of 269.38 with 1179 degrees of freedom. On the basis of this stylistic evidence, it was postulated that, subject to assumption made therein, the A—style represented the style of the Vaiśampāyana text and the B—style was the style of a later edition, which included the 18 chapters of the *Bhagavadgītā*. In this paper the author has taken up the study of the linguistic styles of *Droṇa*, *Śalya* and *Sirī-parvas*. He has prepared 4 tables (A to D) indicating a statistical approach to the problem of the multiple authorship of the *Mahābhārata*, indicating the homogeneity and variances in different adhyāyas of the *Mahābhārata*.—D.D.K.

411. Yardi, M.R. :—*The Multiple Authorship of the Mahābhārata : A Statistical Approach*.

ABORI, LXIII, Pts. 1-4, 1982, pp. 181-193.

This is the third paper of the author on the subject. In this paper, style of six *parvas*, namely *Anuśāsana*, *Āśvamedhika*, *Āśramavāsika*,

Mausala, *Mahāprasthānika* and *Svargārohaṇa* is examined. The author has supported his views with an analysis in tabular form. This grouping adopted in tables is provided with annotations and directed to a point wherefrom the time of the third reduction of the *Mahābhārata* can be fixed. Table 4 summarises the results of this study.--N.K.S.

XIV—SOCIAL AND ECONOMIC INSTITUTIONS

412. Dange, S.S. :— *Symbolism in the Rite of Sīmantonnayana*.

JASB, LII-LIII, 1977-78 (1981), pp. 83-87.

The things used for the parting of the wife's hair have symbolic value, as attested by tradition. The porcupine-quill is prescribed also for the combing of the hair of a child at the rite of *cūḍā-karaṇa*; it is also prescribed to be presented by the bride-groom to the bride at the time of marriage. It was used only symbolically at certain rituals to ward off evils, and it was also used to apply collirium with. The *Taittirīya Brāhmaṇa* compares the three white spots with three auspicious things, three gods, three pressings of *soma* etc. The *udumbara* is of a similar species whose fruits represent the teats of the breasts of the mother. The even number is indicative of the male-child. This is clear from the rule that the husband should approach the wife in the days after her period on even nights. The *vīratara* is the arrow or a particular tree; it has the same symbolic value as that of the blade of grass or the quill; it represents the male. The spindle is used for taking the thread from the cotton and has the symbolic value as the long quill or the upward moving blade of grass. *Samī* branch is indicative of the fire and young shoots of barley indicate fertility.—P.G.

413. Doublay, Suneeti :— *Position of Women as Reflected in the Gāhāsattasāi*.

JOIB, XXXI, No. 3, 1982, pp. 255-261.

Women presented in the text-*Gāhāsattasāi* are quite happy and contented; enjoying life to the full; doing their household duties efficiently; participating in the festivals; looking after the children, attending to the requirements of family members and doing various odd jobs outside and also helping in the work on the fields. They could read and could move freely in the society. Polygamy was obviously current in the society of those days. This paper presents many interesting facts about various aspects of female life reflected in the text.—K.A.

414. Dwivedi, K.N. :—*Ṛgvede-Vaṇṇitam Vastranirmāṇam (The Cloth-making as Described in the Ṛgveda). (Sanskrit).*

Sāg. XXI, No. 1, Saṁv. 2039, pp. 91-95.

The technique of cloth-making in the Ṛgvedic period in Saptasindhava Pradeśa has been traced here. In support of his view the author presents many textual references from the *Ṛgveda* and describes the raw material-makers (*tantuvāyas*) as well as the types of cloth (cotton and woollen). In the ancient period the *tantuvāyas* often did the net-work on the cotton and woollen cloth in an artistic manner and this was exported to Asiriyā, Babilonia etc. In the Ṛgvedic society this profession was an important source of economic life.—Author.

415. Gupta, Chitrarekha :—*Historical Development of Some Brahmanic Cognomens and their Social Implications.*

JAIH, XIII, Pts. 1-2, 1980-82, pp. 83-98.

See Under Sec. XI.

416. Jha, B.N. :—*Bhāratīya Āryadharma men Dānakāla kī Vivecanā (The Analysis on the Time of Donation in Indian Arya-Religion). (Hindi).*

PBP, I, Pts. 1-3, 1981, pp. 190-198.

P.V. Kane has indicated six ingredients of donation, in his famous *History of Dharmasāstra*. These are *dātā* (donor), *pratigrahitā* (beneficiary), *śraddhā* (credence), *nyāyārjita dhana* (fair earned money) *deśa* (place) and *kāla* (time). Here time denotes that requisite period when the donator consummates the gift procedure, which is considered to be the most essential part of this ceremony, because this donation can only fructify if it is given according to the procedure laid down by the religious treatises (*Dharma-grantha*). Our sages have indicated the appropriate periods of donation. The munificent person expurgates his body by bath and takes a pledge (*saṁkalpa*) after the sunrise and hands over the material to the beneficiary. This period is called the *punya-kāla* (time of the donation). Different Smṛties, the Purāṇas, Gṛhyasūtras, *Mahābhārata* and Saṁhitās etc. have discussed the *punya-kāla* whether these are for necrolatry purposes, worship of gods or general gift etc.

These religious works have also given some instructions and time when these donations have been prohibited. As for instance it is said

that no donation should be made at night because it goes to the demons (rākṣasas). Similarly there can be no such function after the death of the parents and the guru (religious teacher). The dying person can give anything as this is the *punyakāla* for him.—D.D.K.

417. Lariviere, R.W. :—*Coins in the Nārada-smṛti's Chapter on Theft.*

JNSI, XLIV, Pts. 1-2, 1982, pp. 108-113.

Julius Jolly had prepared a new critical edition of the *Nārada-smṛti*. It contains an appendix on theft and narrates an interesting passage denominating coins. These were imposed as fines. The punishment for minor offences were the *kākaṇī* which is said to have as its maximum on *māṣa*. Other coins mentioned in the *smṛti* are *kārṣāpaṇas*, *paṇas*, *aṇḍikā dhānaka*. In the south the *kārṣāpaṇa* was made of silver. Copper, silver and gold were used for preparing these coins. Other coins mentioned in the text are *raupyaḥ* or *rūḍhaḥ*, *kārṣa*, *ādyamāṣakas*, *māṣas*, *dīnāra* and *citraka*. Accurate weight, purity and metal for each coin has been indicated in the *smṛti*.—D.D.K.

418. Maheta, Mridula H. :—*Manu-Smṛti: Eka Sāṃskṛtika Adhyaya (Manu-Smṛti—A Cultural Study).* (Hindi).

Vid., CXVI, 1982, pp. 35-56.

After the detailed exposition of general ethics (*ācāra*), the character and duties of four *varṇas* and *āśramas* have been given. There are hints about the creation of the universe, origin of *karma* (duty), destiny and the emancipation of the soul from this bondage. Duties of the king have also been described.

The author has narrated on one side the ethics and good conduct of a pious man which is ideal. But with it he has also discussed about the *dharma* (duty) in extreme distress or calamity (*āpaddharma*), where we find the practical aspect of conduct. After giving due consideration to all the traditions of nation, districts, villages, communities, families, their heritage, religion, laws etc., they have allowed very liberally all of them to be followed as the conduct of good man while they are not opposed to nation and good manners. Whatever could not be included in this treatise that could be considered in a court of justice constituted with learned, honourable, worthy, venerable and noble persons of the society.

The author has critically examined the first two chapters of original text. In first chapter there is a brief description of the creation of the universe, souls and Manu, universal destruction (*pralaya*),

universal soul and dissolution of the whole universe in it. This all seems to be based on Sāṃkhya theory.

In the second chapter giving the definition and explanation of good conduct and *dharma*, sixteen ceremonies (*śamskāras*) have been narrated. The initiation of a boy with sacred thread (*upanayanam*) prepares him for the first stage, i.e., the life of a student. Some important features of the student life as to do some works as collecting his alms, to bear and have some special things as stick, clothes, seat etc. to study some special subjects as fore-lore (*vidyā*), logical philosophy and metaphysics (*Ānvikṣikī*), three-fold knowledge (Trayī-Rv, Yajus and Sāman), business (*vārtā*) and polity (*daṇḍanīti*), medical science, military science etc. Besides, there are specific references about the daily routine of a student, educational session, holidays, good conduct, teachings and aims of education etc. Thus the sources and guidelines of the culture were routed in hermitages (*tapovanās*).—K.C.V.

419. Moghe., S.G. :—*Nīlakaṇṭha's Vyavahāra-Mayūkha and Śvaśrū-Snuṣā-Dhana-Saṃvāda* (The Position of Nīlakaṇṭha Vyavahāra Mayūkha and Utility of Śvaśrū-Snuṣā Dhana-Saṃvāda). (Hindi).

JASB, LII-LIII, 1977-78 (1981), pp. 200-207.

An attempt is made in this paper to assess or determine the position of Nīlakaṇṭha's *Vyavahāra-Mayūkha* in the later Dharma-Śāstra literature particularly from the Mīmāṃsā point of view and the development in the Hindu *Dharmaśāstra*. Incidentally an attempt is also made in this paper to determine the utility of the manuscript *Śvaśrū-Snuṣā-Dhana-Saṃvāda* as an aid to the critical edition of the *Vyavahāra-Mayūkha* of Nīlakaṇṭha. The author has also attempted here to clarify some of the doubtful or unintelligible passages noted by the learned doctor Derret in his translation to the above manuscript. The thorough perusal of the manuscript reveals that the learned Śāstrī has tried to refute the position established by Devaṇṇabhaṭṭa in his *Smṛticandrikā*. and Nīlakaṇṭha in his *Vyavahāra Mayūkha*. In conclusion, it has been pointed out that the standpoint of Nīlakaṇṭha in respect of a share to be given to a daughter in-law stand rejected at the hands of the anonymous Śāstrī who is the author of the manuscript entitled *Śvaśrū-Snuṣā-Dhana-Saṃvāda*.—P.G.

420. Moghe, S.G. : *Mallinātha's Interpretation of the Manu-Smṛti* V.83.

VUOJ, XXV, Pts. 1-2, 1982, pp. 13-16.

It acquaints the reader with the skill of Mallinātha the celebrated commentator of the five great kāvyas in assigning the scope of

two different texts. In the present content discussion revolves around his commentary on *Raghuvamśam* VIII, 73 quoting Parāśara to the effect that a *Kṣatriya* devoted to his own duties, get purified after ten days, on the other hand *Manu Smṛti* V. 83 verse purports :

“A *Brāhmaṇa* shall be pure after ten days, a *Kṣatriya* after twelve, a *Vaiśya* after fifteen and a *Śūdra* is purified after a month.” Mallinātha on his observation on these two texts of *Dharmaśāstra* revealing his masterly skill of interpretation has remarked that *Manu* refers to *Brāhmaṇa* not adequately well versed with Vedic lore and the text of Parāśara refers to a *Kṣatriya* who is devoted to perform his own duties. This rationalization shows his skill as a great commentator.

Concludes with the remark that Mādhavācārya commentator of *Dharmaśāstra* and predecessor of Mallinātha also thought and argued like him.—N.K.S.

421. Oleksiw, Susan :—*The Role of the Saraswativilāsa in the Development of Modern Hindu Law : The Case of Disqualified Heirs.*

WZKS, XXVI, 1982, pp. 47-58.

See Under Sec. VIII.

422. Panda, Shishir Kumar :—*The Temple of Medieval Orissa : A Socio-Economic Study.*

JAIH, XIII, Pts. 1-2, 1980-82, pp. 1371-146.

Temples, as places of worship, formed a part of the daily life of the medieval Orissan society. Yet they seem to have had a wide social relevance and they catered to the socio-religious needs of a large section of the rural people. In the present paper socio-economic aspects of temples have been discussed. The social base of eroticism in temple sculptures have also been discussed. The paper describes the role of temples in state's economy, temple's and state's expenditure and the endowments to the temples including lands, lamps and other objects. The temple's role as landed magnets, as an employer, as a consumer and as a bank have also been discussed.—B.K.

423. Poddar, R.P. :—*Pinḍeṣaṇā*

BBP, I, Pts. 1-3, 1981, pp. 297-305.

See Under Sec. XI.

424. Rao, K.V. Venkateswara :—*Social Life in Minor Sanskrit Dramas*.

VUOJ, XXV, Pts. 1-2, 1982, pp. 16-24.

The study is based on Bhāṇa, the monologue type of minor dramas. Five Bhāṇas composed by the Andhra writers are referred here under which reveal a good number of points about the people of Andhra of recent past. These dramas were enacted on the occasion of different festivals of various deities. The points discussed in this paper are—Temple-Customs, Festivals, Entertainments, Co-education etc. —M.R.G.

425. Sharma, D.N. :—*Jaina Rāmāyaṇa, 'Pauma Carit'* tathā Loka-jīvana. (The Social Life and Jaina-Rāmāyaṇa Pauma Carit). (Hindi).

PBP, I, Pts. 1-3, 1981, pp. 306-316.

See Under Sec. III.

426. Singh, Gayaprasad : *Kṣatriya : Gotra and Pravara* (Kṣatriya : Their Gotra and Pravara). (Hindi).

AURJ, I, No. 1, 1982, pp. 112-116.

Hinduism is not only a religion, but a social system and a tradition too. The most obvious and important mark of this social system has been in its varṇa dharma. As a matter of fact, traditionally, only he has been able to be a Hindu who has belonged to any of the four varṇas present in Hindu social system. These were the Brāhmaṇas, Kṣatriyas etc. They had their respective gotras and pravaras also chāraṇas etc. As in the case of Brāhmaṇas, the Kṣatriyas also had their particular gotras and pravaras. Evidently the Kṣatriyas had their links with their preceptors and family purohitas and they used to get education in the Ashramas of some Gurus. It has now been proved that the Kṣatriyas were the descendants of the Ṛṣis and Gotrakāra sages and they were not the students of the Ṛṣis. As a matter of fact the Kṣatriyas belong to Chandra Vamśa and Sūrya Vamśa. During the medieval period, some bards and Brāhmaṇas had entered the Kṣatriyas and declared their genesis from the Brāhmaṇas. This controversy had been discussed in this monograph and the erudite scholar has adjudicated the decision against the prevalent theory that the Brāhmaṇas were the Gotra makers and the Pravaras too were named after the Brāhmaṇa sages.—D.D.K.

427. Yadava, Ganga Prasad :—*Position of Women as Depicted in Dhanapāla's Tilakamañjarī.*

QRHS, XXI, No. 1, 1981-82, pp. 28-37.

Tilakamañjarī, a prose romance of Dhanapāla is based on *Kādambarī*. The work provides vital information regarding social and cultural life of the time. It reveals that women of the age were mostly religious, hospitable, educated, adept in fine arts and family management. The prostitutes were not fallen women but highly talented entertainers. Polygamy, early marriage and the custom of 'sati' were in vogue. Members of the royal family indulged in prostitution and were polygamous. The women were respected in society. It may be mentioned that the picture depicted by Dhanapāla about the position of women is mostly the picture of royal and aristocratic families.—M. R. G.

XV-VEDIC STUDIES

431. Agrawal, Manju :—*Śiva-Śivā tathā Jagat kī Agniṣomātmakatā*
(*Śiva-Śivā are the Sources of Creation of the*
World). (Hinaī).

SPP, XVIII-XIX, Nos. 2-1, 1977-78, pp. 30-39.

The concept of Śiva (Lord) and Śivā (its power) is the highest development of Indian intelligence. Its existence and development can be traced from the oldest time of *Rgveda* to *Atharvaveda*, *Śatapatha Brāhmaṇa*, *Śvetāśvatara-upaniṣad*, *Gṛhya Sūtras*, *Purāṇas* and *Kāvyas*. The first reference of Umā is found in *Śvetāśvataropaniṣad* but there she is not shown as the wife of Śiva. In the monuments found from the Indus valley civilisation centres it is clear that mother power (Goddess) was worshipped at that time.

In Indian astronomy it is accepted that whole world is Agniṣomātmaka. Agni represents Lord Śiva and Soma its power or Śivā, which is authenticated by the references found in *Śivapurāṇa*. Hence it is clear that Agni (Śiva) and Soma (Śivā) are the prime sources of the whole creation and are also the main controller of the universe. When the whole universe is destroyed by them, only the Lord (Śiva) and its power (Śivā) remain and at last the power also is absorbed in the Lord.

In the coupled idols of Lord and its power (Śiva and Śivā) it is depicted that the universe is the manifestation of Agni and Soma. This is the highest mystery behind the creation of this world. It inspires the man to follow the path of renunciation and satisfaction while enjoying in this material world.—K.C.V.

429. Bhandari, V.S. :—*Pravargya Mahāvīra and Idols*.

JASB, LII-LIII, 1977-78 (1981), pp. 25-31.

Pravargya mantras are to be found in the *Vājasaneyī-Saṁhitā*, *Maitrāyīṇa Saṁhitā* and *Aitareya Āraṇyaka*. It is a supplementary rite for the Soma sacrifice as it forms the part of the performance of the Upasad days of the Soma sacrifice. This rite consists of an offering of heated milk and ghee in a pot called the Mahāvīra from which libations are made among others to Aśvins and of which the sacrificer partakes. The object of Pravargya is the bodily regeneration of the sacrificer, the provision of heavenly body with which alone he is permitted to enter the premises of gods. This type of symbolic

meaning of the rite is in consonance with general conception of sacrificial rites. As the Sun is the head of the world or in the figurative language it is the head of Prajāpati, it is in the same manner, earth or *Prthivī* is its earthly part of the earthen Mahāvīra, manufactured from the clay of *Prthivī* is the head of Viṣṇu in the form sacrifice from the above mentioned detailed description the manufacture and worship of the Mahāvīra, we can say, that during the Yajurvedic period the idol worship was not only well established but the art of manufacturing the idols also was known to the people. As the Mahāvīra pot represented the idol of the Sun it might have been the basis for the form of Śivaliṅga idol.—P.G.

430. Bhat, G K. :—*Vāk in Śatapatha Brāhmaṇa*.

JASB, LII-LIII, 1977-78 (1981), pp. 32-38.

The author tries to examine some significant data from the *Śatapatha Brāhmaṇa* regarding the concept of *vāk* from a particular angle. What does the use of the concept signify, and what ideas and beliefs the stories suggest purely in the sphere of language and its employment by people, have been taken here into consideration. Any kind of sound from inanimate or animate things devoted by the word *vāk* in the prescription of *haviṣkṛt* in the *Darśapūrṇamāsa* sacrifice in the *Śat. Br.* and in the story narrated in this connection.

The identification of *vāk* with Agni in another passage seems to imply ritually that both function as carriers of oblations to the gods. Just as Agni is the mouth of the gods, the speech or *mantra* too is a messenger to gods carrying the oblations to them. This importance of *vāk* as a link to the gods is suggested in the context of *Pravara* or choosing of Divine Officiating Priest and the offering of the *prayājās* and *anuyājas*. The story of the rivalry between mind and speech both contending for their own superiority also emphasises the importance of *mantra*-voice. Speech is the mother of ideas, because the speech gives a concrete and understanding shape to what mind may muse. Further *vāk*'s affinity with the gods and her rejection by the *asuras* is symbolically significant for the idea which *Brāhmaṇas* continuously give; namely that in the contention between the gods and the *asuras* the ultimate victory was on the side of the gods. In spite of the ritual magical touch, the simple faith in the power of divine in vocation of prayer is plainly reflected here.—P.G.

431. Bodewitz, H.W. :—*The Marriage of Heaven and Earth* (J.B.I., 145-146; PB 7.10, 1-9; AB, 4, 27, 5-10).

WZKS, XXVI, 1982, pp. 23-36.

See Under Sec. XI.

432. Chatterjee, K.N. : *Vidhi and its Meaning*.

PWIP, No. 6, 1980, pp. 143-148.

Mīmāṃsā classifies Vedic sentences into five categories, viz., *vidhi*, *mantra*, *nāmadheya*, *niṣedha* and *arthavāda*. *Śabda*, *artha*, *abhidhā* and *jñāna* too are used as its synonyms. Jaimini takes it as *upadeśa* or precept. Śābarasvāmin explains *upadeśa* as the articulation of a particular word. In a Vedic injunction, the principal element is the verb that enjoins an act of sacrifice or the like. The said injunction is also primarily found in the optative form like *yajeta*, which contains two elements : one expressing verbality and the other, optativeness. These two elements, constituting the ending express the 'efficient force' (*bhāvanā*), and in view of the two elements of the optative ending, the efficient force expressed thereby is also two-fold, injunctive or optative and verbality as such. The optative force is called the efficient force of the word (*śābdī-bhāvanā*), which is based on the will of the person, delivering an injunction. Word is the cause and verbal knowledge of the meaning obtained from the word i.e., effect which leads to the apprehension of the operation (*vyāpāra*) of the cause. It is called *abhidhī bhāvanā*; for it rouses human impulsion. This is otherwise called the impellent force (*pravartanā*).

According to Āpadeva, it is an activity (*vyāpāra*) equivalent to instigation (*preraṇā*) based on the Vedic word of injunction. According to Prabhākara, *niyoga* or *kārya* is the meaning of word of injunction and *kāryatā-jñāna* is responsible for the rise of human impulsion. The ultimate end of the *bhāvanā* is *svarga*. D.D.K.

433. Chaubey, B.B. : — *A Critical Appraisal of the Agnyādhāna with Special Reference to the Vādhūla Śrautasūtra*.

VII, XX, Pts. 1-2, 1982, pp. 10-24.

Agnyādhāna and *Agnyādheya*, which occupies the first position among the most important rituals of the Vedic sacrificial cult, denotes the setting up of the three sacrificial fires viz. *Gārhapatya*, *Āhavanīya* and *Anvāhāryapacana* or *Dakṣiṇa*, and generally of the five with the addition of *Sabhya* and *Āvasathya* or *Āmātya* to the list. While the *Darśapūrṇamāseṣṭi* is rendered the first place by many, the *Vaikhānasa* and the *Vādhūla-Śrautasūtras* adopt the order of sacrifices as *Agnyādhāna*, *Agnihotra*, *Darśapūrṇamāsa* etc. The seven *havis*-sacrifices found in several *sūtras* begin with *Agnyādheya* which also finds favour with most of the modern authors treating the subject.

The *Agnyādhāna* ceremony is consisted of three parts viz. preliminary rites, main rites of the setting up of the sacred fires and ancillary

rites. The ancilliary rites are mainly comprised of *Āgneyā-īṣṭi* and *Aindrāgneyā-īṣṭi*. These rites alongwith the observance of vow and *sarvopasthāna*, i.e. daily prayer by the sacrificer to the fires that be set up, are discussed elaborately according to the *Vādhūlka*.—S.M.M.

434. Chowdhury, Jyotsna Roy :—*The Solar Base of the Composite God Harihara*.

JAIH, XIII, Pts. 1-2, 1980-82, pp. 265-273.

Conceptually Harihara represents the combination of Viṣṇu (—Hari) and Śiva (—Hara). The genesis of this concept can be traced back to the time of *Ṛgveda*. One of the constituent members of this composite god, Hari or Viṣṇu is primarily a solar god. Hara, the other half of this composite divinity, figures as Rudra in the Śatarudriya text of the *Yajurveda*. The *Ṛgvedic* Rudra is generally regarded as a storm-god. The solar association of Rudra is expressed in the Śatarudriya hymn of the *Yajurveda* pointing at the sun with his finger. The close proximity of Rudra-Śiva with Sūrya is supported by the Vedic tradition which seeks to identify Rudra with Agni on the one hand and Agni with Sūrya on the other. This common solar base of Viṣṇu and Rudra-Śiva seems to have been accepted in the Epics and the Purāṇas. In the Epic-Purāṇic tradition both Viṣṇu and Rudra-Śiva figure as Ādityas, and, therefore, it is not unnatural to presume that the solar association of both the deities played a vital role in their ultimate coalescence, giving rise to the concept of Harihara or Śaṅkara-Nārāyaṇa.—B.K.

435. Dass, Ayodhya Chandra :—*Basic Concept of Sūrya and Savitr in the Ṛgveda*.

VUOJ, XXIV, Pts. 1-2, 1981, pp. 5-10.

Vedic deities are merely the personifications of the different aspects of nature and the various parts of the Almighty. Vedic ṛṣis were full of a great faith in the existence of Almighty and had a great desire and quest for knowledge. Among so many gods, the sun god represents the aspect of nature by which the days and nights come before the world alternately. The sun is responsible for this phenomenon of nature. Sūrya is the supreme member of the solar family. It has been depicted as the brilliant, purifier etc. Savitr is also a deity of the same importance as that of Sūrya in *Ṛgveda*. Sometimes it becomes very difficult to differentiate one deity from another. Both have been depicted separately in the Vedas. In the Nighaṇṭu Savitr is also enumerated with the deities of the atmospheric region. But it has been considered as aerial deity by Yāska.

Sūrya and Savitṛ have the same qualities according to Yāska. Its power is visible in clouds. Savitṛ is also Tvaṣṭṛ, the divine artificer. It seems that this god might have been conceived as the representative of the fertilising and the generating power of the sun. According to some scholars sun and Savitṛ are the two gods having same qualities and powers. — B.M.S.

436. Devasthali, G.V. :—*Samayānukramaṇī of Mādhava.*

ABORI, LXIII, Pts. 1-4, 1982, pp. 233-238.

Attempts to attract the attention of Vedic Scholars to bring some fresh light in the field of Vedic interpretation by bringing in a discussion upon *Samayānukramaṇī* of Mādhava. Includes in the discussion only referred to *anukramaṇī* as others have already been discussed elsewhere. The importance of *Padapāṭha* (PP) of Śākalya is conveyed in nutshell by Mādhava declaring : *Vyākhyātaivaṃ hi teneyam Saṃhitā Padadarśanāt* (thus that is by composings his PP, he has, infact, expounded this *Samhitā*. In *Samhitā*, there are two types of *repha* (r) one is originally a *visarg* and by *sandhi* it is changed to *r* only : and at times it is given as *visarga*. When we have a *visarga* in *Samhitā*, it may be either a *visarga* or a *repha*. The discussion is taken to *Śāk, Prā.* or *R.V. Prā.* Uvaṭa has cited an ancient authority whom he has not thought it necessary to mention by name. The discussion is attempted to be closed by referring to another case of difference of opinion between Yāska and Śākalya mainly hinging on the basis of accentuation and the PP, given by Śākalya. There are other intriguing illustrations scattered here and there in Mādhava's commentary on the *Rgveda*. N.K.S.

437. Dwivedi, K.N. :—*Rgvede-Varṇitam Vastranirmāṇam (The Cloth-making as Described in the Rgveda). (Sanskrit).*

Sāg. XXI, No. 1, Saṃv. 2039, pp. 91-95.

See Under Sec. XIV.

438. Findly, Ellison B. :—*The Meaning of Vedic Vaiśvānara.*

WZKS, XXVI, 1982, pp. 5-22.

Agni, the god of the ritual fire, is one of the most complex of all the Vedic gods. It is also known as Vaiśvānara. Although modern literature frequently mentions Vaiśvānara, there has been no systematic attempt to understand his name or his place within the system of Agni.

Translations of the name vary considerably. It is as flexible and as specific as the contexts in which it appears. When this Agni is the fire become-sun, he has power and for all men as creatures, in that case he sees and knows all, can give and take life, and is the time-piece by which men count their days. When he is the conquering fire he has power over and for all men as warriors, in that case he can assure an unrivaled peace and pre-eminence for all Aryans. —D.D.K.

439. Gonda, J.: —*In the Beginning*.

ABORI, LXIII, Pts. 1-4, 1982. pp. 43-62.

Includes discussion on the neuter noun *agra* (in the beginning) on the basis of reference from *Rgveda*. Continues by discussing different grammatical forms as obtainable in Brahmanic literature and later Vedas. Different meanings of *agra* included for deliberations are : top, summit, highest point or part of a thing and in the beginning the Golden Embryo. Also introduced such subjects as Prajāpati, beings and objects created in the beginning. States that the creation of the world was regarded as the most important event in history, because it is the sole real change, the only absolute break, the transition from non-existence to existence. The genesis of the cosmos is, as already noted, the pre-eminent instance of creation and therefore the model for creation of every kind. All the mythical accounts of the origin of anything pre-supposes and continues the cosmogony. Special attention is directed to the gods primordial creative activity as prajāpati—the mythical tales of origin having no scientific or philosophic base. Concludes with comparative study of Egyptian creator god Re.—N.K.S.

440. Gonda, J.: —*All, Universe and Totality in the Śatapatha-Brāhmaṇa*.

JOIB, XXXII, Nos. 1-2, 1982, pp. 1-17.

See Under Sec XII B.

441. Haudry, Jean :—*Note Sur la Syntaxe des Comparaisons Védiques. (The Syntax of Vedic Comparisons). (French)*.

JA, CCLXX, Nos. 1-2, 1982, pp. 147-51.

The Syntactic anomaly of Vedic phrases such as *sūryo* (nominative, instead of *sūryasya*, genitive) *nā cākṣuḥ* "as the eye of the sun" is accounted for by the convergence of two archaic features of Vedic morphology : 1° the genitive ending* *-os of *-o-stems (*sūryo nā cākṣuḥ-sūryasya-nā cākṣuḥ* : 2° the "short forms" of the instrumental endings (*nāyvasā vācaḥ-vācasā*) *sūryo nā cākṣuḥ sūryo* (nominative) *nā cākṣuṣa* "as the sun with its eye."—Author.

442. Johnson, W. :—*On the R̥gvedic Riddle of the Two Birds in the Fig Tree (RV 1.64, 20-22), and the Discovery of the Vedic Speculative Symposium.*

JAOS, XCVI, No. 2, 1976, pp. 248-258.

See Under Sec. XI.

443. Mohan, Lajja Devi :—*Teachings of Guru Tegh Bahadur in the Tradition of the Upaniṣads.*

VII, XX, Pts. 1-2, 1982, pp. 132-140.

See Under Sec. XII B.

444. Narasimbachary, M. :—*Metres Used in the Ahirbudhnya Saṁhitā: A Brief Survey.*

AORM, XXXI, Pt. 1, 1982, pp. 1-2.

See Under Sec. X.

445. Navathe, P.D. :—*On the Mīmāṃsā Doctrine of Ekavākyatā.*

PWIP, No. 6, 1980, pp. 189-194.

Jaimini has introduced the doctrine of *ekavākyatā* (syntactical unity) to determine the exact extent of the Yajur-mantras. The R̥cs and Sāmans can be feasibly ascertained by the metre or melody to which they are set respectively. As the Yajura-mantras are normally in prose it is difficult to decide where exactly they terminate. The principle of *ekavākyatā* is conditioned by two factors as laid down by Jaimini : 'So long as a single purpose is served by a number of words which on being separated are proved to be wanting (incapable of effecting the purpose) they form one sentence in Yajur-mantra. The second factor is *arthaikatvam* i.e., unity of purpose or object which it serves and being syntactically deficient or being in need of complementation, in case the constituent parts are disjointed. Śābara observes that the two conditions so laid down must necessarily be fulfilled at one and the same time for establishing the syntactical unity which ultimately decides the extent or boundary of the Yajur-mantra under consideration. Conversely, it follows that if either of the conditions is not fulfilled that will lead to syntactical split (*vākyabheda*). This point is illustrated by the mantra enjoined at the new and full-moon sacrifices. In the mantra *bhago vām vibhajatu, Aryanā vām vibhajatu*, which is prescribed for the division of the sacrificial cake though the

several parts express one single idea of division, yet they do not remain incomplete when separated. Thus the first condition is fulfilled but the second one is not hence the mantra is not syntactical unit. In the mantra *devasya tvā.....nirvapāmi*, which is used for the single purpose of pouring out the oblation material, the portion *devasya tvā* remains deficient when *Agnaye juṣṭam nirvapāmi* is disjoined from it. Hence the mantra is an appropriate example of syntactical unity. Similar other example of *ekavākyatā* has been discussed.—D.D.K.

446. Pandey, Girish Datt :—*Vedapurāṇayoraikātmīyam* (Equality of Vedas and Purāṇas). (Sanskrit).

Naim., III, No. 1, 1982, pp. 13-23.

Hinduism is the oldest of all the living religions. It has neither any date of origin nor has any definite founder associated with it. This religion is based on the Vedas, i.e., the Veda is the genesis of this Dharma. It is coming down to the people through eternity and is regarded as a spontaneous growth. The names of a host of the sages and saints are associated with the Vedas, but none can claim to be its founder and they have simply contributed to its growth in their own specific ways. As the Brāhmaṇas, Āraṇyakas, Upaniṣads etc. the accessories or the exponents of the Vedas, similarly the Purāṇas are the prototypes or the exponents of the Vedas. This subject has been discussed in this monograph in detail.—D.D.K.

447. Pandeya, V.K. :—*Rgveda men Gandharva* (Gandharvas in the Rgveda). (Hindi).

AURJ, I, No. 1, 1982, pp. 117-120.

There are mythical narratives regarding the Gandharvas in Vedic and classical literature. Much of the details contained in these texts tallies with each other, but there are differences too. For the first time we find *Aśvinasūkta* of *Rgveda* introducing the Gandharvas who have the *antarikṣa* as their permanent abode. Sāyaṇa, the famous commentator of the Vedas has juxtaposed them with Yakṣas, Kinnaras etc. *Aśvasūkta* of *Dirghātamā* has accepted them as Soma since they possess all the talents of Soma. According to *Indrasūkta* in the 8th Maṇḍala of *Rgveda* sage Vena considers a Gandharva as a rival of Indra. At one occasion Sāyaṇa mentions them as the clouds. Some of the texts consider the Sun a Gandharva. A.B. Keith considers the Soma residing in the waters as Gandharva. Similarly, there are numerous epithets of the Gandharvas which have been elaborately discussed in this article.—D.D.K.

448. Paradkar, M.D. :—*Sun Worship in Indian and Other Cultures.*

JASB, LIV-LV, 1979-80, pp. 103-117.

The Early Vedic seers were eager to win the favour and placate the wrath of the sun. The *Rgveda* contains 10 entire hymns that specifically glorify Sūrya of adorable light. sūrya is the soul or guardian of all that moves and is stationary. The *Yajurveda* emphasizes the sacrificial and worldly importance of the sun as giver of rain and bestower of pleasures of the world. The *Atharvaveda* says that the sun is the physician and the healer of bodily ills. He is known by different names for example-Savitṛ, Pūṣan, Mitra etc. The Brāhmaṇas, the Upaniṣads, the Āraṇyakas, the Purāṇas, the *Mahābhārata*, and the *Rāmāyaṇa* have praised the sun. The *Brahmavaivarta Purāṇa*, considers sūrya to be the symbol of the *Paramātmān* and makes all other deities play second fiddle to sūrya, *Bhaviṣya Purāṇa* mentions that Sāmba the son of Kṛṣṇa and Jāmbavatī erected a sun temple on the river Chandrabhāgā, could not get local brahmins to offer worship hence he was forced to bring Maga-brahmins from Śakadvīpa via Panjab to do the work. Max Muller has shown how sūrya gradually developed into the supreme being. Kālidāsa has mentioned sūrya in his works. The praise of sūrya in hundred verses undertaken by the poet Mayūra (7th cent. A.D.) for getting cured for white leprosy, similarly Bhavabhūti mentions acceptance of sūrya mantra by Prabhākaravardhana for removing all his sins etc. Sūrya-worship continued throughout the centuries after the christian era. Śaṅkarācārya (8th cent. A.D.) refers to a distinct sect of sun-worshippers in the 14th Paṭala. Sun temples were being built from the days of the *Bhaviṣyapurāṇa* for example, Konarak in Orissa, Modhera, Gaya, Ayodhya, Somnath, Mathura and many other towns. Even the Dravidians and Kolarians invoked the sun as Parameśvara.

The worship of the sun is not only restricted to the nooks and corners of India; it has spread in almost all the countries of the world. Mithra, the equivalent of Vedic Mitra, occupies an important place in the Avestan pantheon. The sun became the Iranian god whose worship was destined to spread into Europe as far as Britain. Mithraism diffused throughout Asia Minor. The later Achaemenian kings were ardent votaries of Mithra and Anahita. Rome and Babylon also followed the same path of Mithraism. Gradually it spread into Europe, Arabian countries, Japan and other parts of the world.—D.D.K.

449. Patyal, H.C. :—*Vedic Notes.*

JOIB, XXXI, No. 4, 1982, pp. 329-331.

We are mainly concerned here with the meanings of the words

niṣaṅgathi and *niṣaṅgadhi* given by different commentators. This *mantra* occurs in the context of the offerings to Rudra in the *aśvamedha* sacrifice. It appears that *niṣaṅgathi* was the original form which was, in the *Vāja. S.* was changed to *niṣaṅgadhi*, and the accent was also changed in accord with the suffix *-dhi*. In the entire *mantra* bows and arrows have been referred to, hence it seems baseless to assign the meaning 'sheath of a sword' the meaning 'quiver' suits well in the context.

The author describes *saptapadā babhūva* used in the *saptapadī* rite, pertaining to the nuptial ceremony, at the seventh step the bridegroom looks at the bride while reciting this *mantra*. He tells us the meaning of the word and an error due to wrong split and also due to orthographic confusion between *v* and *b*. The right reading is *sakhāyau saptapadāv abhūva*. This formula may be rendered as 'Be a friend by seven steps; we (both) have become friends by seven steps'.—J.P.G.

450. Pradhan, S.S. :—*Some Textual Problems in the Nirukta*.

ABORI, LXIII, Pts. 1-4, 1982, pp. 157-170.

Classifies the textual problems in : The *Nirukta* in to three types :

(1) absolutely corrupt passages, (2) passages which need to be interpreted scientifically and (3) corrupt passages which can be improved upon. In the present paper the author proposes to discuss passages of the second type in the light of the considerable textual evidence available in the *Nirukta*. The passages included for discussion are : (1) *mimāṁsi māyum : Śabdam karoti māyum ivādityam iti vā. II. 9* (2) *khala iva paṣṣān prati hanmi bhūri : Khala iti Saṁgrāmanāma ayam apītaraḥ khala etasmād eva III. 10* (3) *abhi santi. III. 11* (4) *priyamedhaḥ. priyā aśva medhā, III. 17.* (5) *kanyayor adhiṣṭhānapravacanāni, saptamyā ekavacanānīti śākapūṇiḥ viddhayor dārupādvoḥ. IV. 15.* (6) *dānasya. IV. 18.* (7) *vāśībhīr aśmamayībhīr 'iti vā Vāgbhīr iti vā IV. 10.* (8) ... *nārau. narā manuṣyāḥ..... V.1.* Other passages from the *Rgveda* have also been quoted in this article.—N.K.S.

451. Rupwate, D.D. :—*A Versatile Significance of Rta*.

ABORI, LXIII, Pts. 1-4, 1982, pp. 1-13.

Rta is the backbone of Aryan religion. The Indo-European and Indo-Iranian religiosity produced this basic and all comprehensive

religious concept *ṛta*. This concept did not get the needed attention of Orientalists during the Indo-European and Indo-Iranian period. The present study is directed towards the study of *ṛta* with reference to Indo-European and Indo-Iranian religiosity and thereby to find out spheres of application of *ṛta*. It also attempts to find out relation of *ṛta* with other Hindu concepts and goes into etymologies of *ṛta*, Aryan, psychological context of *ṛta* and framework of Indo-European and Indo-Iranian modes of religiosity. Compares Varuṇa and Ahura Māzda; Varuṇa-Mitra and Ahura-Māzda-Mithra. Points towards various spheres of *ṛta*, such as : *ṛta* and heavenly bodies, *ṛta* and earthly phenomena, *ṛta* the cosmic order, *ṛta* and gods, *ṛta* and rites, *ṛta* and social life, *ṛta* and ethical life, *ṛta* and aesthetics, *ṛta* and immanent and transcendent principle, *ṛta* as the one principle behind manifestations. Concludes with the reasons for the decline of *ṛta* pointing out that *ṛta*, with all its aspects, is Reality itself, it is the root out of which Hinduism grew. —N.K.S.

452. Saxena, U.D. :—*Sāmaveda kā Mahatva, Vibhutimattva tathā Sarvasreṣṭhātva* (The Importance, Glory and Greatness of Sāmaveda). (Hindi).

AURJ, I, No. 1, 1982, pp. 77-81.

The authoress has tried to establish the importance, glory and greatness of *Sāmaveda* by presenting references from *Unādikośa*, *Chāndogyopaniṣad*, *Jaiminīya sūtram*, *Bhagavadgītā* etc. According to *Bhagavadgītā prapāṇa* is the most important devotional element among all Vedas. Lord Kṛṣṇa, himself has expressed the importance of *Sāmaveda* by saying 'I am *Sāmaveda* among Vedas'. Mantras of *Sāmaveda* known as *sāmayoni* are very important with yajña point of view. Yajñas are meaningless without prayer, hymn and devotion. According to *Dharmaśāstra* Brahma derives pleasant gratification from the *Sāmaveda*. *Śatapatha Brāhmaṇa* describes *Sāmaveda* competent to remove all the impediments and uproot all the sins. In view of the *Taittirīya Upaniṣad*, the *varṇa* Brāhmaṇa and entire creation have been brought to existence by the *Sāmaveda*.—M.R.G.

450. Sharma, Arvind :—*How Much Should a Śrotriya Know ?*

VII, XX, Pts. 1-2, 1982, pp. 7-9.

The word *Śrotriya* is generally interpreted to mean one well versed in the Vedas and Vedāṅgas or thoroughly versed in Vedānta. The word *Śrotriya*s may connote not merely an intellectual but a moral requirement as well—that of having destroyed all desires, on the basis of the context in which the word occurs in the *Śruti*. It also suggests to

have sufficient knowledge to lead the aspirant to salvation, for that is the end for which the people approaches the *Guru* initially.—Author.

454. Sharma, B.R. :—*Gaṇapati as a Vedic God*.

VII, XX, Pts. 1-2, 1982, pp. 1-6.

It is established that Gaṇapati was known to the Vedic people and he occupied an important place in the Vedic period. Many of the aspects and traits of Gaṇeśa are indicated in Vedic literature and verified by the later Vedic texts. There is a verse in *Rgveda* which hints at the *Dantī* aspect of Gaṇapati and identifies Brahmanaspati with *Dantī* who is also described as *tikṣaṇaśṛṅga*. *Rgveda* also hints at Gaṇapati's association with Indra, Mitra, Varuṇa etc. In the *Rgveda* Gaṇapati has been described as opulent one. Gaṇapati has been regarded as the best protector and the destroyer of all troubles in the *Rgveda*. The *Śukla Yajurveda* also speaks about the Vedic existence of Gaṇapati. It invokes Gaṇapati showing significance of the deity in the Vedic age. According to this Veda eight *mantras* are believed to be the *mantras* of Gaṇeśa. The *Maitrāyaṇi Saṃhitā* also enjoins the worshippers of Gaṇapati. The *Taittirīya Āraṇyaka* speaks of Gaṇapati's existence and mentions his aspect of *Dantī* and *Vakratuṇḍa*. The *Brāhmaṇa* Granthas also indicate the fact that Gaṇapati, Brhaspati etc. were different Vedic names used synonymously for Gaṇeśa. The *Aitareya Brāhmaṇa* closely identifies Brahmanaspati with Gaṇapati.—Author.

455. Shukla, Nityanand :—*Śuklayajurveda men Darśa-paurṇamāsa-yāga-nirūpaṇa (Analysis of Darśa Paurṇamāsa-Sacrifice in the Śuklayajurveda)*. (Hindi).

Naim. Pt. 2, 2039, pp. 57-77.

See Under Sec. XI.

456. Tripathi, Bankebeharinani :—*Vaidika Devatā-Maṇḍala men Agni (Agni in Vedas)*. (Hindi).

AURJ, I, No. 1, 1982, pp. 130-136.

Hindu belief in God ranges from polytheism through abstract moneism to a concrete monotheism. Vedas are regarded as the most original source of Hindu faith which are clearly polytheistic in nature. They abound in various gods and goddesses of whom Varuṇa, Mitra, Indra, Agni, etc. seem to be prominent. Among these gods, Agni in its material form is the most important cause of the universe. It is

transcendental in its mundane and celestial forms. Fire worship flourished during the Indo-Iranian age. Our scriptures have 268 epithets attached to it in its celestial and terrestrial forms. All the Vedic and classical texts have eulogized Agni which has been discussed in this paper elaborately.—D.D.K.

457. Tripathi, Giridhar :—*Upaniṣatsu Jīvasvarūpam (The Concept of Jīva in Upaniṣads)*. (Sanskrit).

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 113-117.

See Under Sec. XII B.

458. Trivedi, Rudra Kumar :—*Vaidika Arthavāda-Mīmāṃsā*.

KJIRSA, IV, Nos. 1-2, 1982-83, pp. 191-195.

The sage Āpastamba, in his description of *yajña*, has admitted Mantras and Brāhmaṇas as Vedas. The Mantras are available in Vedic Saṁhitās and these Mantras are in praise of different deities. The Brāhmaṇas are regarded as the treatise of rituals. The Saṁhitās give no instructions for rituals of *yajñas*. The Brāhmaṇas give full details of different types of *yajñas*. Sāyaṇa has defined Brāhmaṇas of two types—*vidhi* (instructions) and *arthavādas* (descriptions).

The conception of *Rta*, which is the central concept of Hindu morality, comes from the *Rgveda* itself. There appear to be some contradictions and ambiguities in the *arthavādas* discussed in the Brāhmaṇas which have been resolved in this article.—D.D.K.

459. Upadhyaya, S.A. :—*Yāska and the Padapāṭha of Śākalya*.

JASB, LII-LIII, 1977-78 (1981), pp. 298-302.

Yāska has not only recognised the importance of the *padapāṭha* in the interpretation of the *Samhitā*-text but has also critically assessed it. In this enthusiasm for etymology, he, sometimes, disregards the *padapāṭha* and splits the word in his own way, and in a few cases, explains them in a manner which can not be easily accepted. His readings which are different from the *pada* text of Śākalya probably indicate that he might have followed a different tradition of the *padapāṭha*.

According to Yāska, a Padakāra is an etymologist first. To illustrate this point, he refers to the word *avasāya* which the Padakāra

splits in two different derivations. In *Rgveda* X.169.1, the word being dative singular of *avasa*, meaning cow, has not been split up in the *padapāṭha*, while in *Rgveda* 1.104.1, the word *avasāya* is split up as *ava+sāya* in the *padapāṭha* as it is here taken to be derived from the root *sā* with the addition of the proposition *ava* meaning thereby 'to unbind to release'.

The *padapāṭha* does help in correct understanding of the *saṁhitā* text as we see in *Rgveda* V. 56.8 where the word *rodasī* is singular and refers to the beloved of Maruts. Yāska does not follow the *padapāṭha* blindly and he criticises the Pāṇini *Śākalya* for incorrect splitting of the word *vāyaḥ* as *vā/yaḥ*. He reads *vāyaḥ* as one word and explains it as a young bird; an offspring of a bird.—P.G.

REVIEWS

REVIEWS

KARPĀSA IN PREHISTORIC INDIA—A CHRONOLOGICAL AND CULTURAL CLUE, K.D. Sethna, Pub. Biblia Impex Private Ltd., New Delhi, 1981, pp. xi+203, Price Rs. 70/-.

The question of the original home of the Aryans has been debated and discussed since the first discovery of Sanskrit language and literature by the Western scholars. Scholars attributing a Central Asian or Eastern European home to the Aryans have always had to recognise the fact that the so-called Aryan invasion of India is not recorded in any written document right from the earliest acknowledged Aryan work, the *R̥gveda* onward and that so far it cannot be traced even archaeologically. While the *Avesta* recollects an 'airiyānam vaejo' (Aryan cradle-land), the *R̥gveda* followed by the whole Indian tradition down the countries never hints an extra Indian habitat in the rememberable past.

It is, therefore, in the fitness of things that the old theories of extra Indian origin of the Aryans are being looked upon with increasing doubt. Shri K.D. Sethna has made a significant contribution to this healthy change with his detailed re-examination of the whole question in the light of both literary and archaeological evidence. In his two books dealing with the subject written in a forceful style tempered with weighty evidence and a judicious outlook Shri Sethna makes out a formidable case for an autochthonous origin of the Aryans in India. The present work is in a way a sequel to his first book on "The Problem of Aryan origins" which it is meant to corroborate and amplify by a different line of investigation.

The book carries an appreciative Introduction by the late lamented Dr. H.D. Sankalia which is followed by a Preface by the author. The subject has been divided into eight chapters, the first dealing with the word *Sindhu* in Assurbanipal's Library and the Sanskrit word *Karpāsa*, the second examining the comparative antiquity of the Harappa culture and the *R̥gveda* on the basis of the knowledge and use of *Karpāse*, the third setting out the cultural process from Post-*R̥gvedic* Aryanisation to the Indus Valley Civilization, the fourth discussing the Indus Valley Civilization and the age of the *Sūtras*, the fifth examining the post-*R̥gvedic* literature on the authors of the Harappa Culture, the sixth presenting an evocation of pre-history from a legendary vision, and the seventh and the eighth taking up the problem of the Indus script with *Karpāsa* as a key to the Harappan

language. There is an Appendix on S.N. Kramer's equation of Dilmun with the Indus Civilization which is followed by a detailed Bibliography and Selective Index. The book also carries Illustrations including a reproduction of the well-known Priest-king from Mohenjodaro, a map showing Dilmun, Makan and Meluhha and a reproduction of the potter's marks from North Baluchistan and some signs of the Indus Script.

On the basis of occurrence of Karpāsa in the Harappa Culture and for the first time in the Sūtras Sethna considers pre-Sūtra Sanskrit Literature as anterior to the former. In his view the Ṛgvedic Aryans were practically the original inhabitants of North-Western and Northern India although Aryanism in a wider sense could be located in a large belt with the horse-knowing Tripolye culture of circa 3000 B.C. in the Ukraine at one end and the Ṛgvedic at the other, with an extension to Sialk on the north-west of India and to Hissar and Anau on the north, as well as a skirting of the Caspian Sea towards Russia. The Harappans have been equated with the Mlechchhas of the Śatapatha Brāhmaṇa or the Meluhhans of the Sumerian tablets, the Prakrit forms of the word being Melahha and Milakkha. He believes in a migration towards Sumera from the East by way of the ocean as well as through the hills of Baluchistan and a reverse process from Mesopotamia to Baluchistan and Indus Valley via Bahrain, a double back-colonization resulting in a merger with the Aryan or Aryanised inhabitants of the land.

In this book Shri Sethna has further strengthened his answer to the vexed problem of Aryan origins and struck another blow against the misplaced belief in the extra Indian home of the Ṛgvedic Aryans.

The paper, printing, binding and general get up of the book are good and the price reasonable.

O.P. Bharadwaj

SECONDARY TALES OF THE TWO GREAT EPICS, Rajendra I. Nana Vati, Pub. L.D. Institute of Indology, Ahmedabad-9, 1982, pp. XII+195, Price Rs. 50/-.

The book under review was the thesis of the writer which earned him the Ph.D. Degree of the South Gujrat University. It presents an interesting study of the form, content and function of the secondary tales of the two great epics, the Rāmāyaṇa and the Mahābhārata. The expression "secondary tales" is supposed to include all the tales that did not form part of the original story. However the author has selected for his study, tales only from representative portions of the

two epics, the Bālakāṇḍa and Uttarakāṇḍa of the Rāmāyaṇa and the Ādiparvan and the Sabhāparvan of the Mahābhārata. This was perhaps necessary to confine the study within manageable limits.

Earlier in 1966 the author's essay on "The Form and Role of the short story" in the Rāmāyaṇa and the Mahābhārata" had brought him the V N. Mandlik Gold Medal from the Bombay University and this inspired him to undertake a closer study of the subject for his Ph.D. Degree. Although the study was originally intended to be kept within the frames of the epic and to avoid the comparative aspect it has often spilled into excursions beyond the limits of investigation leading to important results.

The book carries a Foreword by Nagin J. Shah, Director of the L.D. Institute and a Preface by the author. The detailed contents run into more than three pages and are fairly comprehensive. The main portion opens with an introduction on the epics and folk literature which also elucidates the implications of the expressions like 'original' and 'secondary'. The second chapter deals with the tales of the Rāmāyaṇa in two parts. Part-A takes up the Ṛṣyaśṛṅga Viśvāmitra and the Paraśurāma tales after some miscellaneous matters. In Part-B the Rāvaṇa-Kathā-Cakra and other tales relating to Hanumat, Rāvaṇa, Lavaṇa etc. are discussed. The third chapter deals with the tales of Mahābhārata in four groups, the Sarpasatra of Janamejaya, tales of the heroes, the birth stories and tales of the Sabhāparvan. Chapter four sums up the author's conclusions with interesting suggestions for further studies. This is followed up with three Indices. Index-I contains Sanskrit names and important words clearly indicating names of rivers, mountains, cities, kingdoms and classes. Index-II is split up into two parts, the first containing works and authors in English, Gujrati and Hindi etc. and the second in Sanskrit and Pāli etc. Index-III lists non-Sanskrit names, words and topics. A select Bibliography running into five pages offers details of Sanskrit and Prakrit texts as well as modern works in English, Hindi, Marathi and Gujrati. The printing, paper and binding are good and the price very reasonable.

The studies are quite thorough and very well documented and the conclusions derived by the author are sound and interesting. To refer to only two tales, the author's observation that there is an attempt in the Viśvāmitra story-cycle to throw Vasiṣṭha's personality into insignificance by making Viśvāmitra do his jobs smacks of the famous Vasiṣṭha-Viśvāmitra controversy and his suggestion that the entire Bālakāṇḍa from Viśvāmitra's entry onwards may be the handy-work of some Viśvāmitra-redactors is well argued (p. 66). Likewise, his inclination to regard the Nāgas of the Snake sacrifice

of Janamejaya Pārikṣita as some human Nāga Tribes would appear to be well founded. The student as well as the scholar interested in the tales of the two great epics will undoubtedly find a study of this work rewarding.

O.P. Bharadwaj

ARDHAKATHĀNAKA - HALF A TALE, Mukund Lath, Pub. Rajasthan Prakrit Bharati Sansthan, Jaipur, 1981, pp. 76+275+12, Price Rs. 150/-.

Ardhakathānaka meaning "Half A Tale" is the autobiography of Banarasidas, a Jain Merchant and religious leader and also a distinguished poet living in the seventeenth century A.D., the heyday of Mughal rule. The work has been hailed as the only autobiography in the Indian tradition. The year of composition of this work was precisely 1641 A.D. and Banarasi wrote it at the age of fifty five years. He named it Ardhakathānaka as he believed that he had lived only half of the total span of life of 110 years according to the Jain tradition. Actually the work, written in a colloquial admixture of Braja Bhasha and the eastern dialects of Hindi can be called a full story as Banarasi did not live long after its completion.

Students of early Hindi literature and Indology in general are indebted to Dr. Mukund Lath for producing this edition of the work with a very dependable English translation and copious notes containing abundant historical information apart from elucidation of the text. The erudite introduction running into 76 pages acquaints the reader not only with the poet but also with a general survey of the Indian tradition of autobiography starting with Bāṇa and Daṇḍin. The English translation covering 97 pages is followed by more than hundred pages of notes and comments which are arranged in a verse-wise sequence and provide detailed historical information while resolving questions of interpretation and significance. This is followed with an Appendix containing excerpts relevant to Banarasi and his ideas from Yuktiprabodha of Meghavijaya, written sometime after 1693 A.D. Appendix II comprises the text of Ardhakathānaka printed in Devanāgarī. The book closes with a comprehensive Index running into more than 11 pages.

The paper, printing, binding and general get up of the book are commendable and the delicate and vibrant sketches of Ganesh Pyne, added to illustrate Banarasi's text make the production more delightful. The editor as well as the publisher deserve to be congratulated for making it available at a very reasonable price.

O.P. Bharadwaj

THE VEDA AND INDIAN CULTURE, Kireet Joshi, Pub. Rashtriya Veda Vidya Pratishthan, New Delhi, 1991, pp. 1-115, Price Rs. 45/-.

The Vedas, acknowledged as the most ancient record, are composed in a mysterious and ambiguous language. But they betray some possible secret. Although historians would like to convince that the ancient times were barbaric, this interpretation is being proved to be inadequate as larger data comes to light. Three main grounds lead us to conclude that the Veda contains huge mine of wisdom. First, the Veda reveals its full meaning only when its language is interpreted through some keywords, like 'go' which is ambiguous, since it means both cow and light. In the sense of spiritual light it fits in fully and consistently in all varied contexts. Secondly, the Upanishads refer to the Vedas as the highest authority, both sublime and sacred. Thirdly, the Veda has been regarded as the highest source of knowledge throughout the long history of Indian Tradition.

With such introductory background this introductory essay presents, avoiding pedantic discussions, and in a rapid manner, the core of the Vedic discovery. The author, Shri Kireet Joshi, is currently the Member-Secretary of the Rashtriya Veda Vidya Pratishthan, propounds the quintessence of the Vedic message in a non-technical language, with a view to meet the need of young people introducing them to the secret of the Veda and helping them understand how various developments of Indian Culture are rooted in the Veda.

The central issue is how to perfect our ordinary psychological faculties. The current crisis of the mankind can be met only at the deepest psychological level. In this context, the Veda has contemporary relevance, since the Vedic Rishis have described the human journey, its difficulties and its battles as also the secret of victory.

Fundamentally, the Veda being a record of the experiences of intuition and revelation, both of the poets and their ancestors, it provides the secrets of vibrations, the mantras, the rhythmic expressions bearing the vibratory sound packed with forces of realizations. Agni symbolizes the inner true soul or our psychic being. It is to be noted that the Vedic seers seem to have known that it is Agni that welds the supreme light and matter, and, therefore, it is Agni which can lead by its penetration into the cells of the body to the transformation of body; it has the secret power of uniting the light of the heaven and the heat of the matter, the secret power of physical transmutation. It is in this that Agni is invoked by the Vedic seers at the beginning of the journey, and throughout the journey. This is the secret of the Vedic knowledge, and all-comprehensive message of the Veda.

And, in the next two chapters entitled *The Human Journey and The Deeper Secret*, the author has shown how along with Agni, the fire of life, the élan of evolution, its leader and priest, Varuna, Mitra, Aryaman and Bhaga, are also to be propitiated, since Varuna symbolizes the secret of relations, Mitra represents the intense effort and harmony, Aryaman signifies total endurance and Bhaga symbolizes the highest degree of enjoyment. In this upward journey, the seeker then proceeds to Savitr, the lord of the Supreme Light, in which the gods cease to be entities and become aspects. This marks the victory of the seeker. The Vedic legend of the Cow and the Āṅgīrasas Rishis brings out the deeper secret. The legend of the lost Cow is really about the lost light. There is no destruction of the light, but nonetheless there is an effective covering of light. In this distinctive feature of the Vedic idea of evil and darkness, there is in its deepest profundities their own cure. The end of the combat is not merely the destruction of evil and darkness, but also the recovery and manifestation of the light which is concealed in them.

Then while revealing the Significance or the Upanishads, Shri Joshi points out that it was an intense and pristine search among the larger and larger circles of people to recover the inner core of the Vedic knowledge, through the preservation of tradition and by a consuming zeal of a psychological and spiritual practice. This unparalleled stir and seeking secured for India a new line of spiritual resurgence that contributed its mite in all lines of inquiry and expression, of religion, philosophy, science, art, literature, architecture and polity.

In the next seven chapters entitled—*The Veda and Indian Culture; The Teacher and the Pupil; The Rishi and the Society; The Veda, Intuition and Philosophy; The Veda and the Concept of Dharma; Dharma and Fourfold Social Order; and Spirituality and Indian Culture*, Shri Joshi has delineated the direction and the path of the further progress of the Indian culture by probing into the Vedic concepts of the intimate relation between education and life, between the teacher and the pupil, into the basic idea of the Rishi as the seeker and knower and as a guide of the individual and collective life.

In the Appendices, the author has discussed the concepts of the Rishi and the Brahmacharin, supported by Vedic references in English translations, and the Important landmarks of Indian History, as also a detailed note on the Vedic Literature. A select Bibliography is also given.

N. Kansara

RISE AND FALL OF THE IMPERIAL GUPTAS, Ashwani Agrawal, Pub. Motilal Banarsidass, Delhi, 1989, pp. xxi+322, Price Rs. 150/-.

Much has been written on the history of the Imperial Gupta dynasty. Contribution of this dynasty to Indian political, economic and cultural history is well known. A number of problems, bearing on the political history of the Gupta period, still bristle with some controversies.

Dr. Ashwani Agrawal has done a yeoman service to the cause of Indian history by bringing out his present work. Almost the entire source-material on the subject available so far, has been utilised in this study.

In the fourteen chapters of the book, various points pertaining to chronology, geneology, achievements and pitfalls, salient administrative features and inter-state relations have duly been discussed. The exposition of a number of problems, such as those of the original home and caste of the Guptas, of Kāca and Rāmagupta and about the feudatories of the Guptas, have been examined critically. The exposition concerning the final phase of the Gupta empire is equally praiseworthy.

Apart from a large number of points, deserving commendation, there are a few which require reconsideration :

The relationship of the Mālavas (pp. 52-3, 58) with the Aulikaras and the Maukharis and the gradual growth of their power needs a reappraisal. As regards the western Kṣatrapas (pp. 57-8), the new evidence from the Eran excavations, particularly in the form of coin-moulds bearing Śaka dates between 230 and 275 A.D. and the inscribed sealings should have been examined. Again, the excavations conducted at Tripuri, by the undersigned, have brought to light the names of several kings of the Bodhi dynasty, which ruled over the ḍāhala region a little prior to the Gupta supremacy over that region.

In the region of western Malwa a large number of copper plates, bearing the names of Bhulunḍa and of several other rulers, have been discovered in the Bagh area (called Vāhlika). Regarding the Chuṭus, some recently discovered lead coins of the dynasty are remarkable.

It is not correct to state that Harṣavardhana did not issue coins (p. 92). Apart from some silver coins of the Bhiṭaurā hoard, his gold coin from Farrukhabad (U.P.) is known. In size it is equal to the Gupta gold coins. It gives the name Harṣadeva of the king along with

his imperial titles. On its reverse Śiva Pārvatī are shown seated on the bull. As regards the Kota family (p. 106) a large number of copper coins, bearing the name Kota, are now known from Kauśāmbī. A Kota ruler is referred to in the Divyāvadāna. It is most likely that the Kota family, vanquished by Samudragupta, belonged to Kauśāmbī.

It may be pointed out that the descriptions given by Hariṣeṇa pertaining to the kingdoms of the north, south and central India during the campaigns of Samudragupta (Ch. VI) indicate a striking geographical sequence. It could be possible because of Hariṣeṇa's constant presence in the company of his emperor during the latter's campaigns. On the basis of some copper coins, found in the Vatsa region, it seems very probable that Rudradeva (p. 115) was ruler of Kauśāmbī. The author has rightly refuted the theory of the identification of Rudradeva with Rudrasen-I of the Vākāṭaka dynasty (p. 115).

The author has tried to locate king Balavarmā in eastern Malwa, associating him with the dynasty of Śrīdharavarmā (p. 117, 123). It seems more reasonable to place Balavarmā in the north Kosala region than in eastern Malwa, which area was acquired later by Chandragupta-II. The Ābhīras, the Kākas and the Kharaparikas (pp. 120-21) cannot be located in central India. It seems very probable that they were occupying separate regions in the north-west not very far from the area of the Madrakas. This location can tally with the geographical sequence furnished by Hariṣeṇa.

The author has ably discussed the problem of the Śaka-Muruṇḍas (pp. 123-24). The Muruṇḍas, at some points of time, may have occupied the area of Lampāka, as implied in the Abhidhāna-cintāmaṇi of Hemacandra.

The title for ch. XI ('The Greatest Hero') is all right, when we consider the unusual heroic deeds of Skandagupta. It is, however, a matter of opinion whether he can be called "the greatest of all the Gupta rulers" (p. 218).

In the appendices to chapters VI and VIII important problems, concerning Kāca, Samudragupta, the Vikramāditya tradition and a few others have been dealt with. The author has convincingly shown that Kāca can be no other than Samudragupta. In ch. VII the historicity of Rāmagupta has been upheld, particularly on the basis of his own inscriptions discovered at Durjanpur. It may be added here that more than 2,000 copper coins of different types, Rāmagupta have been discovered by now, mainly in eastern Malwa.

To the credit of Samudragupta it can be further said that, among the Gupta rulers it was he who first conceived and implemented the idea of national integration, through one script (Brāhmī) and one language (Sanskrit). The term rūpākṛiti on the couch-type coins of Chandragupta-II (p. 173) can more appropriately be interpreted as 'of handsome personality'.

There are a few spelling mistakes, which should be removed in the next edition of the book. Some notable one are : *prākramah* (p. 15), *nimgna* (for *nimagna*, p. 197), Madsor (for Mandasor, p. 161) Kośala (for Kosala pp. 35, 117, etc.), Gujrat (for Gujarat, p. 268). Some important proper names do not appear in the Index.

The book is undoubtedly a brilliant contribution to the studies on the Gupta period. The author and the publisher deserve praise for this.

K.D. Bajpai.

HARIBHADRA'S YOGA WORKS AND PSYCHOSYNTHESIS, S.M. Desai, Pub. L.D. Institute of Indology, Ahmedabad, 1983, pp. 1-96, Price Rs. 16/-.

The book "Haribhadra's Yoga Works And Psychosynthesis" by S.M. Desai under review is an authentic lucid exposition of life and Yoga Works of Acarya Haribhadra, a Yoga philosopher of 8th century. In the history of Indian Philosophy 8th century was a period of great philosophic activity, though with sectarian approach to metaphysical issues and religious practices. However, there were eminent philosophers of high moral and spiritual stature as Acarya Śaṅkara who could rise above sectarian altitudes and work for achieving integration of religious and philosophic thought. In view of the author, while Śaṅkarācārya established his principles of unity and integration on Vedic background and Upaniṣadic basis, Acarya Haribhadra, though not as known as Acarya Śaṅkara achieved synthesis of the main philosophic principles through his works on Yoga.

Desai's present work having three chapters in fact is the publication of his three lectures delivered in 1973. In the first chapter with the title "Haribhadra, Jainism and Yoga", the author presents vivid description of the life and personality of Haribhadra, who was a erudite Pandit, scholar and royal priest but who later on embraced Jainism under the influence of Yakini Mahattāra motivated by his quest for learning. Having studied all major religious and philosophic works of Jainism, Buddhism and Hinduism with equanimity and with equal devotion, Haribhadra attained great philosophic and spiritual heights and devoted himself to find a way out to cure the deep rooted disease of sectarianism prevalent in his time. He realized that Yoga

was the common spiritual science of all the Indian religious sects and philosophic schools and that unity and integration of the divergent systems could be achieved through synthesising the Yoga concepts of these systems. With this aim in view he wrote four major works on Yoga : Yoga-Vimśikā (2) Yoga Śataka, (3) Yoga-bindu (4) Yogadr̥ṣṭi-samuccaya, Including, these four works he wrote as many as 41 works which include also his best works like Śāstravārtā-samuccaya, Śaḍ-darśanasamuccaya and Anekāntajayapatākā. Touching upon the contents of these four works in the first chapter, the author embarks upon the task of elucidating the Jaina Yoga concepts and comparing them with the Yoga concepts of Buddhism and Hinduism in the second chapter. The comparison of the eight limbs of Yoga in the different system is given as :—

Haribhadra's Dr̥ṣṭis	Patañjali's Yogāṅgas	Bhagvadatta's list	Vahadanta Bhāskara's list
1. Mitrā	Yama	Advesa (Non-antipathy)	A-Kheda (Non-weariness)
2. Tārā	Niyama	Jijñāsā (Keen desire to know)	Anudvega (Non-disgust)
3. Balā	Āsana	Śuśrūṣā (Desire to listen)	A-Keṣpa (Non-distraction)
4. Diprā	Prāṇāyāma	Śravaṇa (Listening)	Anu-Utthana (Non-interruption)
5. Sthirā	Pratyāhāra	Bodha (Understanding)	Abhrānti (Non-illusion)
6. Kāntā	Dhāraṇā	Mīmāṃsā	An-Anyamud (Not finding pleasure in any- thing else).
7. Prabhā	Dhyāna	Pratipatti (Acceptance)	A-ruk (Non-ailment)
8. Parā	Samādhi	Pravṛtti (Implementation)	An-āsaṅga (Non-attachment)

The author proceeds further with case to elaborate these concepts.

The third and the final chapter, "A model for Yogic Psychosynthesis To-day" is devoted to the practical problem of achieving psychosynthesis through Yoga in the Modern times when the individuals are feeling alienated, being torn off from their own self. Explaining Haribhadra's approach, the author mentions that the process of Psychosynthesis starts from right conduct and culminates in Mokṣa, the stage of attainment of supreme consciousness. According to Haribhadra's Yoga, as the author mentions there are twelve steps in the process of Psychosynthesis: (1) Karma (2) Vṛthi-Śuddhi (3) Śraddhā (4) Buddhi-Śuddhi (5) Tapas (6) Sublimation (7) Bhāvanā (8) Rasa (9) Mānasa-Śuddhi (10) Ego-transformation (11) Conscience (12) Egoless state. These Yoga-processes are perfected in achieving Sahaj-samādhi.

The book is the outcome of mature scholarship and is very lucid and clear. It is very useful for the students of Yoga and philosophy and will be a valuable addition to any library. The author and the publisher deserve appreciation for keeping the price of this scholarly book very low, just 16 only.

B.L. Sharma.

VERBAL TESTIMONY IN INDIAN PHILOSOPHY, Jai Singh, Pub. Parimal Publications, 27/28, Shakti Nagar, Delhi, 1990 (First Edition), pp.i—XV+208, Price Rs. 125/-

Acceptance of *Śabda* as *Pramāṇa* has been given great importance in Indian Philosophy. The Mīmāṃsakas and the Naiyāyikas have dealt with the problem taking it to the minute details. The present thesis is an exposition of different views about *Śabda Pramāṇa*, which have been explained, discussed and evaluated by the author with great precision.

According to Indian philosophers, as the author says, it is an undeniable fact that for a significant section of our knowledge, we have to depend on verbal testimony. It is defined as the statement of a trustworthy person (*Āptavākya*) and consists in understanding its meaning. The practical life of man presupposes the authenticity of verbal testimony in respect of matters which are beyond perception. The advancement of civilisation depends on the cumulative experience of the human race as a whole which takes full cognisance of the experiences of scientists and investigators communicated to the next generation through language. But more than the verbal transmission of thought and experiences, the *Śabda Pramāṇa* goes deeper into linguistic analysis and becomes a theory of meaning. Thus the Indian thinkers came to develop a philosophy of linguistic analysis. The author has reflected upon this important

problem from the point of view of heterodox (Nāstika) as well as orthodox (Āstika) systems. In that context the Buddhist Theory of meaning (Apohavāda) has special significance on which author has critically reflected (p 32-38). He has rightly concluded (p/38) that 'even the Buddhist cannot escape the conclusion that verbal testimony is an independent source of valid knowledge.'

The book under review goes deeper into the structure of language and the author has very skilfully analysed the problem of use of language. According to him, knowledge consists in the formation and association of concepts and concepts are nothing but unexpressed terms or words. He has come very close to the modern thinkers who uphold that the meaning is determined by a referend. This is called the 'picture theory of meaning' according to which language is the picture of reality. Some others hold to the view of 'meaning as use'. According to me language is a game which should be played as per its rules. While dealing with Mīmāṃsā, the author shows that verbal cognition is derived from the meanings of words which compose sentences. In this connection, the author has presented a thorough going analysis of all problems relating to language, viz. the nature, validity and sources of knowledge, the nature of word and its relationship with meaning. It has been successfully shown that Indians have a well-founded philosophy of language, which can compare well with any other philosophy of language expounded anywhere in the world. For example, the westerners are still hunting for the 'meaning' of meaning but such trivial problems have already been solved by Indian grammarians and philosophers much earlier. The topic such as 'conditions of a meaningful sentence' and 'different theories of meaning' have (p.159-161) special importance but here also the Indian thinkers have not felt the necessity to go to some extra-linguistic context which presupposes the reality of the empirical world and basis the meaningfulness of a proposition on its verifiability. A meaningful sentence, as the author has rightly shown, (p/159) must fulfil certain linguistic conditions.

The book also deals with in great detail about the authenticity of Vedic injunctions. The orthodox systems have accepted the testimony of Vedic knowledge without any precondition, whereas the Nāstika systems reject it outrightly. The author has given various views why it is necessary to accept the scriptural authority and also shown that tacitly the heterodox systems also accept the uncritical validity of their own scriptures, implying thereby that scriptures are valid source of knowledge. Once this is accepted, this remains a matter of sectarian approach that one accepts his own scripture as containing valid knowledge and others as false. This shows the futility of their approach.

The presentation of the subject has been made very attractive and impressive by the lucid style of the book. This is a valuable addition to the books on Indian Epistemology, specially on *Śabda Pramāṇa*.

H.S. Sinha

PĀRŚVANĀTHACARITA MAHĀKĀVYA, Padmasundarasūrī,
Ed. Kṣamā Munshi (with Hindi Translation), Pub. L.D. Institute of Indology, Ahmedabad, 1986, pp. 103+133, Price Rs. 24/-.

The book under review is a thesis on the life of Lord Pārśvanātha, the 23rd Tīrthaṅkara of the Jainas, submitted by Dr. Kṣamā Munshi for a doctorate degree at the Gujarat University, Ahmedabad. It consists of 1000 śloka in all the seven chapters of this work. A MS of this unpublished work was lying in the L.D. Institute of Indology, Ahmedabad and another MS was available at the Oriental Central Library, Baroda, which was in Nagari script. Padmasundara, the author was a court poet of Akbar the Great (1556 to 1605 A.D.). In the year 1582 A.D. when Harivijayasuri came to Akbar's court, Padmasundara had expired and all his works were in the possession of Prince Saleem who handed over these works (in MSS form) and the latter laid down the foundation of a library and deposited these works at that library. According to M. Winternitz, Padmasundara wrote Rāyamalla-abhyudaya in 1559. He was successful in a literary contest at the court of King Akbar and was honoured with gifts of villages etc. He had a large number of books to his credit, but only four of them were published prior to the edition of the present work and these are: 1. Akbar shāhi Sṅgāradaṛpaṇa 2. Kuśalopadeśa 3. Śaḍmān Sundar and Jñānacandrodaya-nāṭaka. The unpublished works are Bharti-stotra, Hayana, Sundara etc. The total number of all the published and unpublished works, as enumerated by the editor is twenty-one. The editor of this work has given a useful description of all these works in the introduction to this work. Besides this she has analysed the poem in a most fascinating method. The introduction starts with an elaborate description of some important female characters in the poem, Vasundha, Varuna etc. Rānī Prabhāvatī, a most beautiful and talented lady was married to Lord Pārśvanātha. Rānī Vāmā, queen of Rājā Aśvasena was the mother of Pārśvanātha. Lord Indra had come to the palace of Rājā Aśvasena to macarise him at the birth of Pārśvanātha, because he was bewitched by the exquisite and celestial beauty of the new arrival. Pārśvanātha was born at Varanasi about 800 B.C. He was a genius, talented and a luminary-a man of light, lead and learning right from his childhood. He had gained proficiency in arts without the guidance or assistance of any preceptor. He began to assist his father in

executing different administrative obligations. He was a great warrior.

Another important figure is Kamatha who was the elder brother of Lord Pārśvanātha during his previous birth. He was very learned person and had served Rājā Arvinda as a minister but he was banished due to his licentious manners. Rājā Aśvasena, Rājā Prasenajit and Rājā Yamana are three male figures who have been discussed in the introduction to this poem.

The poet has depicted the natural phenomena with an unremitting zeal. The panorama of the rising and setting sun, the moon and the stars, the rains, cool breezes, and a vivid account of flora and fauna is virtually picturesque and salubrious. He has personified the nature. The water games of the elephants can be compared with verse No. 37, sarga III of Kumārasambhava of Kālidāsa where the elephant eats sweet grass offered by his female partner and sprinkles water on her with his trunk and the Chakravakas are offering lotus stalks to each other. His style of writing is par excellence. The description of different towns, and men and women of these places, Jambu Dvīpa, the ocean and the mountains have been presented in a very fascinating style. In Chapter I, Varanasi has been compared and placed at par with Amaravati, the banners of the lofty buildings are similar to Sriharsha's Kundanpura description in Naiṣadhacarita. The poetic fancy of Kālidāsa can be traced in the poem. The snow white peaks of the Kailasa are compared with the laughter of Lord Śiva in verse 62 of Meghadūta. The lofty mansions of Talpurana Nagar white with lime plaster seem to be laughing at Amaravati town of Indra. The author has given physical features, beauty and activities of Lord Pārśvanātha and people of various places. The editor has furnished a detailed list of nine previous births with full description i.e. parents, height, age etc. and different names of Lord Pārśvanātha and some other Tīrthaṅkaras. The editor has enumerated the Rasas, the Alaṅkāras and metres used by the poet, and he has made it an encyclopaedia of Jainism by quoting a large number of people and works on Pārśvanātha. He has enumerated and presented opinions of different historians about the dates of birth and death of Lord Pārśvanātha. While describing Pārśva's life in a wood as an ascetic, the author has given an elaborate description of duties and actions constituting the right conduct of the Jainas. Here the author's vast knowledge of Jainism peeps out. Right conduct, five vows, and five Mahāvratas and Anuvratas for a householder and still more for a monk have been discussed. This splendid Mahākāvya on the life of Pārśvanātha is an interesting contribution to Jainism and Sanskrit literature. A Library would feel proud of possessing his volume, which is certainly fit to adorn the shelves of a library.

D.D. Kapil

ŚRAVAṆA MANANA AND NIDIDHYĀSANA (as triple means to Mokṣa), K. Pratap, Pub. Dept. of Sanskrit, S.V. University, Tirupati, 1983 (First Edition), pp. 1-77, Price Rs. 12/-

Śravaṇa, manana, nididhyāsana are the well known three fold means by which spiritual aspirant can achieve the Supreme Goal in life viz. Mokṣa. This was advocated in the Śruti texts which has been interpreted and described in different ways, by the different Vedāntic ācāryas like Śaṅkara, Rāmānuja and Mādhava. In this monograph these three concepts have been discussed in some detail in the light of the philosophy of Advaita, Viśiṣṭādvaita and Dvaita Vedānta. The learned author has made a comparative study of these concepts, quoting extensively from the relevant Sanskrit texts. The learned author has adduced cogent reasons for difference in the interpretation of these basic concepts by the three great ācāryas who lay sheen on *jñāna, bhakti* and *prasāda* as the chief means for liberation. The monograph is particularly useful to those who are interested in the study of spiritual discipline according to Vedāntic schools.

D.B. Sen Sharma

NARASIMHA MAHETĀ NĀ PADA (Unpublished Padas (verses) of Narasimha Maheta), Ed. Ratilal V. Dave, Pub. L.D. Institute of Indology, Ahmedabad-9, 1983, pp. 10+13+102, Price Rs. 10/-.

Dr. Ratilal Dave selected and collected 183 unpublished verses (*padus*) of Narasimha Maheta from the several manuscripts preserved in the libraries of various institutions. The Padas were published first time in a quarterly magazine *Sambodhi* in its ninth number in 1980-81. L.D. Institute of Indology came forward to publish these verses in a book form for which Dr. Ratilal wrote an informative introduction.

The editor has classified these verses in fifteen groups according to the subject relating to his loving Lord Krishna. In first ten stanzas 'child-plays' (*Bāla-līlā*) of Krishna are emotionally narrated to be sung in *Pancham-rāga* (tune). Next forty verses are about the munificence of Lord Krishna which he shows towards his devotees. Two poems (51 & 52) are in *Garabā-rāga* about the sportive dance (*Rāsālīlā*) of Krishna. In four poems (53 to 56) Narasimha expresses his joy in encountering with his Lord. In the next sixteen poems the beauty of spring-season has been narrated but that is also in the sweet memory of his Lord or with a desire to meet him in the presence of the intoxicating atmosphere of the season. Seventy third stanza depicts the scenes of swinging Krishna with his beloved spouse, Rādhā. Then there are about eight long stanzas about the flute of Krishna and its enchanting tunes. Krishna was the hero of Vrindavan. All the

maidens were attracted towards him. About forty-eight stanzas are collected which show the amorous plays of Lord Krishna and his loving *gopīs* or devotees. Next thirty-five stanzas (131 to 165) are full of devotion about his Lord Krishna where he surrenders himself completely in his feet. There he gives idea about the real and true knowledge of the world and the soul, which is expressed in seven poems. Being enlightened the devotee sings the songs which kindle the light in others with the truth of life. Giving his introduction he sings about the true devotee who could be a true man of the Lord.

In the end for the convenience of the readers Dave has given an exhaustive glossary and then the list of verses included in the book arranged in alphabetical order.

K.C. Vidyānākar.

MANORAMĀKAHĀ OF VARDHAMĀNA SŪRI, Ed. Rupendra Kumar Pagariya, Pub. L.D Institute of Indology, Ahmedabad-9, 1983, pp. 10+16+339+34, Price Rs. 66/-

Mr. Rupendra Kumar Pagariya has critically edited the text of unpublished '*Manoramākahā*' of Vardhamānasūri composed in Prakrit prose and verse on the basis of the two manuscripts. It contains about eighty tales out of which some are floating folk-tales. These are full of interesting situations, rebust and realistic characters, and poetic and lively descriptions. Depiction of different sentiments (*rasas*) is also very charming and appealing.

In the beginning he has written an informative introduction in Hindi, describing about the manuscripts used. Then he gave the summary of the story, pointed out the sources of the main story and sub-stories and gave the account of the author.

The main volume of the book is the extensive didactic-tale in Prakrit which is very important and useful for the lovers of prakrit language and literature. Besides, it explains various popular tentets of Jainism by means of numerous illustrative tales.

This is much useful and interesting for the students of linguistics. The sequence of 'Verb-subject-object' used in its many narrative passages, is much clear syntactic feature.

In the end he has prepared an alphabetical Index of verses and tried to find out the sources of some of the verses which is also helpful in linguistic, literary and cultural studies.

K.C. Vidyānākar

ŚRĪ ŚĀNTINĀTHACARITRACITRAPATTIKĀ, (GUJARATI),
 Śīlacandra Vijaya Gani, Pub. L.D. Institute of Indology, Ahmedabad,
 1986, pp. 30 + 8 + 82 + 8, Price Rs. 80/-

Following the teachings of Mūhāvīra, Jain saints contributed numerous titles to the religious literature of Jainism in Sanskrit, Prakrit Apabhraṃśa and in other modern languages such as Hindi, Gujarati, Marathi etc. Besides the philosophical treatises, they also wrote the stories about the life of many Tirthaṅkaras, attributed as gods. With the help of these narrations some of the artists tried to depict these stories in the series of painted miniature pictures on cloth, wooden planks, palm leaves, stones etc.

Among the twenty-four Tirthaṅkaras Śāntināth is the sixteenth. After living his eleven births as a common man but desirous to get salvation, in twelfth birth he got the correct knowledge (Samyaka-jñāna) about the soul and the world and became a Tirthaṅkara. Near about seven hundred years ago i.e. in the thirteenth century A.D. some, still unknown painter, painted in miniatures on wooden planks the incidents of his twelve births found in stories.

Śrī Śīlacandra Vijaya Gani has critically examined and explained these paintings and the stories about the twelve births of Śrī Śāntināth. In the first chapter he successfully tried to propound the existence of a separate style of miniature paintings which can be named as 'Jain style of painting' (Jaina Śailī). It has also a close relation with the Jain sculpture.

In the second chapter the author has described in detail the wooden plank on which the life incidents of Śāntināth have been picturised. These planks were found from the manuscript library of Śrī Vijayanemi Sūriswara of Ahmedabad. These planks were used as a cover of a book *Śrāvaka Dharma Prakaraṇa* written on palm leaves composed by Śrī Jineśwara Sūri and commented by Śrī Tilakopādhyāya.

Śrī Śīlacandra has tried to decide about the time of these paintings on the basis of some references found in *Śrāvaka Dharma Prakaraṇa*, in the commentary on it and in other contemporary works. On the margins of these miniatures some words and sentences in Sanskrit have been written introducing the persons and incidents seen in the miniatures. The author has collected these sentences separately in Appendix-I of the book.

In the next chapter Śīlacandra Vijaya has given the details of miniatures. On the two wooden planks thirty-three miniatures have been painted and every side of the plank is divided in one or two parts as

in the front part of the first plank there are five miniatures, on the back of it in the first half sixth to ninth and in later half tenth to fifteenth miniatures are painted. On the first half of the front side of the second plank there are sixteenth to twenty-first and on later half twenty-second to twenty-sixth miniatures are painted. On the back side of the second plank twenty-seventh to thirty-third paintings are shown. The author has tried to give every detail of the story and the mental conditions of the persons seen in the pictures. All these interpretations have been based on every line and on every colour used to picture the human beings, animals, trees and other things. After describing the stories depicted through the miniatures the author has shown the interrelation of these stories and miniatures.

In Appendix II the author has referred to an article by Dr. Swarna Kamal Bhaumik and Dr. Mudrika Jain, in which the learned authors, after giving a list of famous Jain miniatures on wooden planks have discussed about the technical aspect of these miniatures with special reference to these pictures. They have explained technically the significance of the different kind of lines, colours, trees, pillars.

In all these descriptions the author has tried to be impartial. In his style there can be felt the effect of his simple, intelligent and effective personality. His language is simple, lucid and full of knowledge to express the gravity of the subject. He has expressed intricacies of art with much clarity so that the very common people may be able to be introduced to the miniature art and the pious personality of Śrī Śāntināth.

K.C. Vidyānāth

A STUDY OF CĪVAKACINTĀMAṆI, R. Vijayalakshmi, Ed. Dalsukh Malvania and Nagin J. Shah, Pub. L.D. Institute of Indology, Ahmedabad-9, 1981 (First Edition), pp. 12+234, Price Rs. 54/-

This study of R. Vijayalakshmi about *Cīvakacintāmaṇi* (Cc.) (c. 750-825 A.D.) is an erudite work particularly from the point of view of interaction of Sanskrit language and literature with Tamil. This work embodies the results of the investigations of the author during 1969-1972 which were submitted for the degree of Ph.D. at the University of Oxford, under the able guidance of Prof. T. Burrow, the then Boden Professor of Sanskrit.

The author has discussed the date and source of Cc. in Chapter-I. Cc. has not supplied any internal evidence to determine these points, so the author has tried to give the exact date with the help of comparative analysis of texts which narrate the story of Jivaka, viz., the *Uttarapurāṇa* of Guṇabhadra (897 A.D.), the *Muhāpurāṇa* of Puṣpadanta

(965 A.D.), the *Jivandharacampū* of Haricandra, the *Kṣatracūḍāmaṇi* and the *Gadyacintāmāṇi* of Vāḍibhaṣimha. She has also analysed the external evidence which contain references to the Cc. or to the author of the Cc., Tiruttakkatēvar (Tēvar). After discussing all relevant factors she has concluded that it might have composed between the later half of the 8th cent. A.D. and the first half of the 9th century A.D. (p. 42) and the Cc. preceded Vāḍibhaṣimha's works and is not based on them as is usually contended.

Chapter II examines the social and religious conditions which existed in the Tamil land when the Cc. was composed. The historical development of the interaction of Sanskrit with Tamil Literature before the period of the Cc. is also analysed. As the Cc. is a Jain epic, and the main motive of the poet to compose this poem is the desire to propound Jain religious doctrine in the Tamil land. In *Caṅkam* poems, the earliest Tamil literary works, there are anthologies which are ascribed to poets having Sanskrit names. There are also references in the poems of *Caṅkam* literature, in which the names of the kings have titles in Sanskrit which indicate the sacrifices they performed. There is also a multitude of Sanskrit puranic incidents mentioned in poems like the *paripāṭal* and the *Kalittokari*, which are of late *Caṅkam* period.

Jainism probably became popular in Tamil land during the reign of the Kalabhras, who came to Tamil land sometimes about 300 A.D. or a little later. These were under the influence of the great number of Jainas who inhabited Tamil land.

The establishment of the *Draviḍa Saṅga* in South is a definite landmark in the introduction of Jainism into Tamil land. In a Jain religious work viz. *Digambara Darśanasāra*, which was obtained from Anhilawāḍa Pāṭana, Devasena (A.D. 853), the author of the work, states that in the year A.D. 470 (525 vikrama śaka) vajranandī, the pupil of Pūjyapāda founded the *Draviḍa Saṅga* in Mathura of Deccan.

Tēvar, the poet of the present epic took a Sanskrit story as the theme of his epic, Cc. His aim was religious indoctrination. He fitted the abstruse religious doctrine into the form of an ornate epic using the literary form as sugar coating to his religious pill. He chose the story of Jivaka from all the stories of Jaina Saints. He probably had a source book in Sanskrit or Prakrit which is not known. This kind of interaction of religious and mythological lore and its impact on literary and social life, the day to day intermingling of people at all levels of Tamil society caused a certain amount of cultural and linguistic mixture, with northern Indian society.

In the IIIrd Chapter a comparative study of the Jivandhara story found in the *Uttarapurāṇa* and in *Cc.* has been done. A discussion of the Sanskrit motifs found in the *Cc.* have also been analysed.

In the IVth Chapter the influence of preceding Sanskrit literature on *Cc.* has been described. It has been specially influenced from the epics, the *Cilappatikāram* and the *Maṇimekalai*. After a descriptive examination the author concludes the chapter with the remarks that Tēvar made a conscious attempt to follow the principles governing the composition of a *Mahākāvya* set forth by Sanskrit rhetoricians. In doing so, he has, however, taken care not to depart from the established literary traditions and characteristics peculiar to Tamil. The result of such an effort has been a harmonious blending of the two literary traditions.

Chapter Vth describes the religious and conceptual aspects of the transformation of treatises of Jaina philosophy to Tamil which were originally available in Sanskrit or Prakrit. The concepts and vocabulary peculiar to the Jaina philosophical system have been appropriately adapted by Tēvar to suit his narration and the Tamil language and culture.

In the last Chapter the author has examined the phonetic and semantic changes of the Sanskrit loan words in *Cc.* At first she has taken an account of the growth of Sanskrit loan words in Tamil literature before the period of *Cc.* After it she has treated the loan words of *Cc.* under two categories, i.e. first Jaina technical terms and the other the non-religious terms. She has analysed these words, giving the lists of words, under several sub-headings. As a result it has been established that by this interaction of Sanskrit and Tamil through *Cc.* many new words came into Tamil and also some words, which were already existed, gained new meanings.

It is a very good work which throws a flood of light on the socio-religio-cultural interaction of the north and south India in the ancient times. It shows how India was one cultural unit from Himālaya to Kanyākumārī in the earlier centuries of Christ era. It also proves how the epics, *Rāmāyaṇa*, *Mahābhārata*, their different episodes and other mythological stories were very popular in the earliest Tamil literature. How the Sanskrit-puranic stories became popular among the Tamils alongwith Aryan customs and traditions. This work is a careful study of a Jaina epic which preached Jainism.

It is a welcome work which strengthens national unity. The author has provided us with an exhaustive bibliography (201-208), Subject Index (209-228), Author Index (229-230) and an Errata.

(231-234). These are the useful instruments added for the easy and thorough exploitation of the work. The author deserves congratulations from the scholars. The Editors also have performed nicely except some printing mistakes which escaped even after the addition of Errata.

R. Singh

SUFFERING: INDIAN PERSPECTIVES, Ed. Kapil N. Tiwari, Pub. Motilal Banarsidass, Delhi, 1986, pp. 1-287, Price Rs. 125/.

'Suffering' : Indian Perspectives' edited by Kapil N. Tiwari includes seventeen chapters written by the masters from east and west. Every topic has been dealt with a masterly manner proving the universality of suffering not only in ancient literature but in the contemporary Indian religious thought also. Inclusion of suffering in Theravāda Buddhism, Mahāyāna Buddhism and Jainism adds a new feather to the cap of the editor.

All the chapters provide us with brief but exhaustive perspective of suffering contained in them. Each chapter establishes unity in diversity about its perspective on suffering. The book is helpful for the reader as it is enriched with historical sequence alongwith context of particular Indian religion.

The essence of the problem of suffering as well as its solution have been authentically explained. The chapters have touched all schools of philosophy including contemporary thinkers. Every effort has been made to make the book an asset for the students specializing in Indian philosophy.

So far as the general public interest in Indian spiritualism is concerned it is doubly benefitted as the chapters provide us with variety of perspective making the ordinary reader aware of the universality of suffering as well as its solution.

The first chapter 'Suffering in the Orthodox Philosophical Systems' deals with suffering which provides us with a glimpse of the spirit of Indian philosophy as a whole. It has been defined as the science of liberation or Mokṣa-śāstra. The second chapter 'On the Universality of Suffering' considers Nirvāṇic consciousness to be a feasible concept. The third chapter 'Suffering in Hindu Theism' shows that Bhaktic literature in Hinduism is electrified by the impulses charging through the opposite poles of man's awareness of his own helplessness in the face of suffering and the faith in God's omnipotence and omniscience which carries with it the assurance of the removal of that suffering.

'Suffering in the Mahābhārata' presents before us a brief but vivid and exhaustive view of sufferings of Draupadī and Yudhiṣṭhira. The writer has successfully proved that Draupadī's suffering is born of Adharma's dominance over Dharma. This suffering is alleviated by Kṛṣṇa whereas Yudhiṣṭhira's suffering reflects ascetic values. According to the writer 'Suffering in the Mahābhārata can be reduced to the basic dichotomy of Pravṛtti and Nivṛtti.

'The Problem of Suffering in the Bhagavad Gītā' deals with the problem, the causes and the ways to its solution. 'Suffering in the Rāmāyaṇa shows that a man suffers because of having contravened the moral code both written and unwritten. The solution of suffering lies in the hand of Viṣṇu whose grace is available to all who surrender to him.

Similarly the chapters 'Suffering : The Jaina Perspective', 'Suffering in Theravāda Buddhism' and 'Suffering in Mahāyāna Buddhism' prove the worth of their writers in dealing with suffering and its solution.

'Suffering in the Purāṇas' has been demonstrated in the lives of Dhruva and Prahlada which shows that the only way to achieve freedom from suffering is devotion that leads to liberation. 'Suffering in Advaita Vedānta' traces out the solution of suffering in the expansion of self to infinity. That is only possible by contracting the centre and expanding the circumference. 'Suffering in Contemporary Indian Religious Thought' presents before us the views of renowned philosophers like Dr. S. Radhakrishnan and Tagore. According to whom suffering gives a sort of dignity to man. It makes him aware of his basic freedom and his capability of making a distinction between 'good' and 'bad'.

'The Problem of Suffering : Some Themes in the Work of Tagore' presents before us Tagore's perspective of suffering. The gist is that a man who is deeply sensitive to the joys can respond effectively to its suffering. Only the man who loves life can place suffering in its true perspective. 'The Fabric of Self-Suffering : A Study in Gandhi' makes the reader aware of Gandhian perspective of suffering. According to which the very fulness of surrender to God can make for a heightened sense of His presence, and the latter may at once be a felt and buoyant spilling of our limits as mere men.

'Suffering in Union : Kabir's Burning Bride' deals with Kabir and Meera's perspective of suffering in which the devotee pines for union with God. This union is possible only if the duality of Duḥkha-Sukha ceases. 'Suffering in Indo-Anglian Fiction' for this purpose

the writer has picked up novels. Out of these Raja Rao's 'Kanthapura' demonstrate traditional Indian attitude towards suffering. Mulk Raj Anand in his novel 'Untouchable' feels that suffering can be defined in terms of social mismanagement for which specific correctives are available. Khushwant Singh's 'Train to Pakistan' deals with human sufferings not from a Metaphysical Or Indological stand point but from a more secular and psychological position. R.K. Narayan is of the opinion that an enforced constraint can provide important personal and social benefits which shows that suffering is allied with self-control. 'Indian Sociological Perspectives on Suffering' suggests if human suffering is to be overcome it must be done at all levels and social protest is a reminder of social suffering.

Mr. Kapil N. Tiwari deserves all praise for presenting before the scholars and the general public a collection of specialised views regarding 'Suffering : Indian Perspectives'.

I. Sharma

EARLY BUDDHIST PHILOSOPHY IN THE LIGHT OF THE FOUR NOBLE TRUTHS, Alfonso Verdu, Pub. Motilal Banarsidass, Delhi 1985 (First Edition), pp. 1-240, Price Rs. 120/-

The Pali canons and the old works of Buddhism like *Abhidharma-kośa* etc. are the treasure-house for the knowledge of Early Buddhism. A systematic and scientific study of such works is required to have a clear understanding of the early Buddhist Philosophy, in-as-much as all the later Buddhist tenets have been established on the basis of these treatises. This requirement of knowledge has been fulfilled to some extent by Prof. Alfonso Verdu through the present book named as *Early Buddhist Philosophy : In the Light of the Four Noble Truths*. It is a systematised study of the main philosophical doctrines like Four Noble Truths in a scientific manner.

The whole book is divided into three main parts. The first part deals with the first Noble Truth – *Duḥkha* (suffering) and the notion of Existence. This part is further divided into four chapters. The first chapter throws light on the Three Marks of Existence namely no self (*anāṁa*), impermanence (*anityatā*) and suffering (*duḥkha*). The second chapter deals with 'dharma's' (elements), which are of two kinds—(i) conditioned (*saṁskṛta dharmas*). (ii) non-conditioned (*asaṁskṛta dharmas*). Doctrine of Momentariness has also been relatively expressed. In the third chapter, the writer explains the Five Skandhas with the conception of mind and matter. Fourth chapter is a vivid explanation of the *gotra dhātus* (dharma families) and the three *loka dhātus* (three spheres of consciousness and three plans of existence).

The second part of the book is *Duḥkha-samudaya* (origin of suffering) and the notion of causation. It is also divided into three chapters—The first one expounds the theory of *karma* (human action), which has to offer a comprehensive account of the whole fact of universal origination of worldly existence both individually and universally. According to Buddhism, “*karma*, carries within itself, the genetic mechanism whereby it will yield its own retribution, either as punishment or as reward”. Theory of *karma*—causation cannot be understood unless it is explained within the full context of the *hetūs* and *pratyayas*. Hence these terms also find a fair dealing in this chapter. The worthy author gives a vivid description of six *hetūs* and four *pratyayas*. Chapter two deals with the theory of *vipāka hetu* (maturation causality) and the cycle of individual *karma*. The Twelve Nidanas have also been elaborated in detail with the help of diagrams. Chapter three is a vivid exposition of the *sabhāga* and *kāraṇa*—*hetūs* (homogenous and efficient forms of causality). The notion of universal *karma* and universal causation has also been expounded.

The third part of the book is named as *Duḥkha Nirodha* (the cessation of suffering) and the Path to *Nirvāṇa*. It also has three divisions. The first and the second divisions deal with the three absolute on non-conditioned dharmas i.e. *Ākāśa*, *prati-saṃkhyā-nirodha* and *aprati-saṃkhyā-nirodha*. The third division discusses the Path to *Nirvāṇa* i.e. *Ārya-Aṣṭāṅgika-Mārga* (Noble Eight-fold Path). In the end, alongwith the conclusion of the whole book, a Sanskrit-English Glossary of the technical words and an Index has been added, which is of great importance for a good understanding of Early Buddhist Philosophy.

The original contribution of this work lies in its vivid and exhaustive explication of the *Abhidharmakośa* of Vasubandhu. Just like its old commentaries, it presents a critical analysis in English in modern times and also compares the old Buddhist tenets with that of the Western philosophers like Kānt, Heldegger and Husserl. It also profusely quotes from the Pali canons like *Digga-nikāya*, *Aṅguttara-nikāya* etc.

One more special feature of this book is the method of exposition of the old intricate problems of early Buddhism in a simpler and easier way of diagrams and charts.

It can, thus, be construed that the present work is a brilliant example of the author's critical and scientific outlook. He rightly deserves high appreciation of this commendable work of learning. The printing and get up of the book is nice.

V. Rani

BUDHA-KAUŚIKA'S RĀMA-RAKṢĀ-STOTRA, Ed. Gudrun Buhne-mann, Pub. Indologisches Institut der Universität, Vienna (also found with Motilal Banarsidass, Delhi), 1983, pp. 127, Price not mentioned.

The manuscriptologist, Gudrun Buhne-mann, has presented in this book, a critical study of various texts, found mainly in the form of manuscripts, of *Rāma-rakṣā-stotra* (a prayer to Rāma for protection) composed by an unknown devotee, Budha Kauśika. This devotional poetry like other stotras is very popular with devotees of Rāma in the most parts of India in general and in Maharashtra in particular. Like other popular stotra-kāvya, this tiny piece of prayer is found in abundance with almost all the manuscript libraries in India as well as abroad. Either because of abundance or for its small size none of the wellknown editor has ever made an attempt to edit many such poems, although some stotra—poems are found in the form of stotra collections.

The present editor gives a critical text of this stotra by using the method of critical apparatus formed by collecting the original texts from a number of manuscripts. Besides, he also avails the opportunity of taking help from all available external evidences which can be expected to throw sufficient light towards this direction. The critical apparatus is formed by the following sources, (i) Primary sources : (a) modern editions : 5 printed versions and (b) ancient editions : 84 manuscripts, (ii) External sources : (a) versions found in *Padmapu-rāṇa* (b) *Ānanda-Rāmāyaṇa* and (c) a version of Balinese tradition. Some valuable commentaries on this text like that of Mudgala, Nīla-kaṇṭha, Govindadāsa Gomatidāsa and Dharanidhara Pantha are also used in ascertaining the text.

Besides the critically edited text of this work, the editor gives an English translation of the stotra in accordance with the commentaries mentioned above and interpretations given by S.K. Devdharā, Satvadev-anand Sarasvatī and S.D. Satvālekar all in Marathi. In the third part of this book, the scholar also gives a study on application (vini-yoga) of this stotra as described in *Agastya-Saṁhitā* (AS) and *Rāma-rakṣā-prayoga* (RRP) and also as found in other modern sources in Hindi and Marathi. The texts of AS and RRP are also given here. The language of this book is precise and strictly to the point. Printing is very good, paper is fine and no error is present.

A.C. Dass

COMPARATIVE RELIGION, Kedar Nath Tiwari, Pub. Motilal Banarsidass, Delhi, 1983, pp. XII+225, Price Rs. 20/- (Rs. 50/- cloth).

Comparative religion means a comparative study of great religions of the world. To present a comparative religion is a very difficult

task. A religion has three different aspects, viz., (i) The socio-historical background that necessitates the advent of a particular religion, (ii) the philosophical substratum what lays the base to the faith and (iii) the ritualistic phenomena which indicates the extent of growth of the religion in question.

The author of this work has skilfully dealt with all these three aspects mentioned above. While introducing a religion, the author, invariably touches, at the very outset, upon the historical background but does not overlook the remaining two important aspects. His mind is sensitive towards religion but he always tries to stay detached even from his own religion (Hinduism) so that every religion is given its share of justice. He thoroughly exercises his scientifically trained mind with its neutral skill in evaluating different religions which appears similar to one another at certain points and also dissimilar to others but his descriptions do not appear to be a mere account of statistically arranged data pertaining to well established outwardly rituals which religion gathers around it by nature.

The book contains 11 chapters. The first chapter gives an account of Nature, Aims and Objectives of a work on comparative religion. From the second to the ninth, this work deals with 8 great religions of the world, namely, Hinduism, Buddhism, Jainism, Zoroastrianism, Judaism, Christianity, Islam and Sikhism. Again, each of these chapters is evenly divided into ten parts under same subtitles, i.e., Introduction, Basic features, God, World, Man, Evil and Sufferings, Life after death, Human destiny, Discipline and Principal sects. The tenth chapter presents a study on comparison and appraisal of the philosophy of the faith. The last or the eleventh chapter gives a very readable account of the philosophy of universal religion.

The author, as is obvious, has an equally broad and vast knowledge of similar as well as dissimilar points of different religions along with the philosophical substrata of these living faiths. He is the master of his language which seems to flow very lucidly without leaving any doubt at any point in the reader's mind.

A.C. Dass

GEETA ENLIGHTENED, Yogi Mahajan, Pub. Motilal Banarsidass, Delhi, 1986, pp. xi+177, Price Rs. 75/-.

Yogi Mahajan's is an enlightened and enlightening search of the spirit of the *Bhagavadgītā*, substantially inspired by Mataji Nirmala Devi and the Zen way. *Geeta Enlightened*, the book under review, happily, comes from a yogi, who is also an author of a number of

books on Yoga and allied topics, e.g., *The Ascent* and *Zen Geeta*. The *Bhagavadgītā*, embodying the time-honoured spirituo-transcendental address by the worthiest of masters of Yoga to the most apt disciple Arjuna, is also recorded by another unparalleled yogi, the great Vyāsa.

The book consists of twenty-two chapters, besides a preface and a brief introduction. The preface indicates the purpose of the work : "an attempt to communicate in the light of the spirit, the simplicity of the *Gītā* with the hope of assisting the seeker in his journey". The brief introduction points to the historic event and the symbolic character of the *Gītā*. The chapters do not present a literal translation or even a commentary in the traditional sense, but the essence of Lord Krishna's message is comprehended under various topics : Dharma, The Disciple, the Path of Yoga, In the State of Yoga, Lighting the Path, Action and Inaction, The Art of Learning, The Highest Attainment, the Blind Impulse, Nature's Way, Pleasure and Sorrow, Renunciation, Disciplines, Human Endeavour, The Self in All Beings, Worships, Form and the Formless, Knower and Knowledge, The Modes of Nature, Nature and Spirit, The Lord's Grace, and Secret of Secrets.

The book offers many useful recipes for the practitioner of *Gītā-yoga* : explanation to many generally misunderstood subtleties, indication of cakra-centres in the body, breath control etc., besides the explication of the concepts of *Dharma*, *Karma*, *Jñāna* and *Bhakti*, which is vitalised by the pithy sayings of Nirmala Devi and the Zen masters. The author also quotes from Buddha, Christ and many other saints to render his point lucid and easily understood. Free from pedantry and intellectual jargon, the work is refreshing and illuminating.

The book is written with ponderation and insight in a lucid style. However, one comes across technical Sanskrit expressions uneasily spelt, like 'rutembra pragra', p. 163 (for *ṛtambharā prajñā*). While Roman script is used to transliterate Sanskrit words, it is advisable to use adequate diacritical marks, so that the words and the corresponding meaning may not be distorted.

The get up of the book is excellent as expected of the renowned publisher. *Geeta Enlightened* is an welcome addition to the vast literature on the subject; it is designed to enlighten and instruct the awakened scholars and laymen alike.

S.M. Mishra

JÑANĀMRTAM : ESSAYS IN CONTEMPORARY INDOLOGICAL RESEARCH (Prof. A.C. Swain, Felicitation Volume), Ed. U.N. Dhal and R.M. Dash, Pub. P.G. Department of Sanskrit, Utkal University, Vanivihar, Bhubaneswar, 1985, pp. 28+202, Price Rs. 180/-.

The work under review is a felicitation volume prepared to honour the teacher and scholar Professor Anam Charan Swain, the former Head of the Department of Sanskrit of Utkal University, Bhubaneswar. Part-I contains Śraddhāñjali in Sanskrit verses and reminiscences from his worthy teachers, students and admirers, besides a profile of the teacher and a list of some of his publications. An erstwhile student of Professor D.H.H. Ingalls, Professor Swain earned his Ph.D. from the Harvard University working on Śaṅkara's commentary on *Brahmasūtra*. Back to India, he served the Sanskrit Department of Utkal University for nearly three decades during which he produced a galaxy of brilliant students guiding them in their academic designs in life.

Part II is an anthology of thirty learned articles contributed by Sanskritists and Indologists, Indian and Foreigner, mostly his students, colleagues and admirers, which represents a cross section of modern trends in Sanskrit and Indological studies. Among these the reader may be specially referred to *Brahmaṇaḥ Śabdāvācyatvam* by N. Veezhinathan, *The Nyāya Account of Nirvikalpaka* by Bijayananda Kar, *Philosophy and Aesthetics* by P. Sriramamurti, *Jagannātha Paṇḍitarāja and his Eulogy of Muslim Patrons* by K. Krishnamurti, *Personality of Ibrahim Ali Shah as Reflected in Navarasamañjarī* by P.G. Lalye, *Fate in Kālidāsa* by Satyavrat Shastri, *Social Lead from Ancient Indian Grammarians* by S.D. Laddu, *A Wrong Explanation of the Word Nārāyaṇa* by Dr. Bhandarkar by R.S. Bhattacharya, *Scientific Texts in Sanskrit in Aid of Modern Science* by K.V. Sharma, *Certain Meteorological Concepts in the Purāṇas* by N. Gangadharan, *Cultural Life in the Vedic India* by Vidhata Mishra, *Two Paths and the Triad in the Mahābhārata* by Sitanatha Goswami, *On the Date of Nīlādri Mahodaya* by G.C. Tripathy, *Vṛṣadamśa/Prṣadamśaka* by J.L. Brokington, *Purāṇa and the Paurāṇika* by S.A. Dange, *A Note on the Iconography of Harihara in the Purāṇas* by U.N. Dhal, *Two Seventeenth Century Accounts of Koṅārka Temple* by K.S. Behera, *Editing of Inscriptions* by K.B. Tripathy and *Structuralism and Anthropology* by N.K. Behura. These esteemed essays undoubtedly render the volume a repository of research findings and conclusions arrived at by scholars of note in their respective fields of research and thereby the teacher and scholar is better felicitated as is deserved.

All said, however, the long errata at Appendix-B points to inadequate proof-reading and the ubiquitous unevenness of letters

while Sanskrit is rendered into Roman script, points to the inadequacy of the press. The printer's devil has also his dues in a large number of cases of broken found etc.

S.M.Mishra

PADMASUNDARASŪRI'S YADUSUNDARA MAHĀKĀVYA, Ed. D.P. Raval, Pub. L.D. Institute of Indology, Ahmedabad, 1987, pp. XII+183+1, Price Rs. 38/-.

According to the General Editor, the present critical edition of *Yadusundara Mahākāvya* (YSM) of Padmasundarasūri (PSS) is the published form of Ph.D. thesis of Dr. R.P. Raval (editor). YSM is an important work of PSS (1500-1580 A.D.) which signifies an account of Jain doctrine. PSS had a distinguished position among the thirty-three members in the court of emperor Akbar.

PSS consists of twelve cantos and 1064 verses in all. The plot of the work is based on the love-story of Vasudeva (the prince of Mathura) and Kanakāvatī (the princess of Hariścandra, the king of Vidyādhara of Pīṭhālaya-city).

In Mathura, as the prince Vasudeva entered his youth stage, the lovely young girls were attracted by his personality. Depressed citizens came to the king Samudra and blamed Vasudeva for violating the modesty of youthful girls. Dejected by this charge, Vasudeva set out to lead a hermit-life to prove his generic purity. During this period, he entered the Pīṭhālaya, the city of Vidyādhara. Here too the delightful young damsels of the city were being attracted by him. Kanakāvatī, the princess of Vidyādhara's king, became the fan of the hero-prince. In that city Candrātapa, the proficient in bird-science (khagavidyā), became a bosom-friend of the hero. Goose-dressed he went to Kankāvatī and extolled the divine qualities of Vasudeva. Seeing the photo of Vasudeva, she became whole-heartedly intoxicated in his love. Then Candrātapa described the deserted condition of the heroine to the hero. Vasudeva also fell in love with the heroine. By the efforts of the Candrātapa, heroine chose the hero in the choice-marriage (svayamvara).

The present edition of the work is based on solitary MS preserved in L.D. Institute of Indology, Ahmedabad under Acc. No. 4799. The introduction (prastāvanā) of the edition gives an account of used MS, poet's life, date and works. Here the plot has been discussed in a lucid style. In Appendix, a list of meters used by the poet has been given.

The editor has edited the text very skillfully and mistakes are negligible. The work has been published and printed nicely. The value

of the work might have been increased if some critical-cum-explanatory notes and list of verses in alphabetical order had also been added in the Appendix.

The editor deserves congratulations for taking initiative in bringing out a critical edition of an unpublished work. It is hoped that the presentation of this valuable work will be welcomed by the students and scholars of Sanskrit Literature.

S.K. Sharma

PĀNDULIPI PARICAYA, Ayodhya Chandra Dass, Pub. S. Chand and Co., Ram Nagar, New Delhi, 1989 (First Edition), pp. XI+113, Price Rs. 25/-.

The work under review deals with almost every sphere of manuscriptology—Manuscriptology which commenced almost 350 years ago (c 1650 A.D.) has already developed into a pretty science during this period. Besides, this subject has been included in the curriculum of M.Phil (Skt. and Hindi) by almost every Indian Universities teaching Sanskrit since 1973. But till today the reports of the different developments of this subject remained available only in Indological Journals in various languages. In this book the author has tried to bring these valuable informations together from different sources.

This book contains 17 chapters alongwith 6 appendices. It discusses on manuscriptology; MSS : forms and sizes, tools, writing, styles, loss of texts, causes, methods of protection, some well known MSS, corruptions, cataloguing; method of editing : collation, critical apparatus, textual criticism, emendation, reconstruction, preservation, importance of colophon and trascription. First appendix gives the alphabets of Brāhmī and Śāradā scripts. Three appendices consist names of libraries situated in India and abroad. Two types of technological glossaries used in the book in Hindi and English, are also included.

This book is helpful not only for students but teachers also. The printing and get up of the book is very good. Errors are rare.

M.R. Girdhar

**INFORMATIONS ON RESEARCH CONDUCTED/
BEING CONDUCTED AT DIFFERENT
UNIVERSITIES/INSTITUTIONS IN INDIA**



TITLE OF DOCTORAL THESES

I. ARCHAEOLOGY

Ph.D./D Phil. (Degrees Awarded)

Sr. No.	Title of the Thesis	Research Scholar	University	Year of Award
1.	Archaeology of Chamoli District.	Rakesh Bhatt	Garhwal	1988
2.	Indus Script Deciphered.	B.V. Krishan Rao	Nagpur	1988
3.	The Pleistocene Stratigraphy and Prehistoric Archaeology of the Orsind Valley.	P. Ajit Prasad	Baroda	1989
4.	Megalithic Culture-Socio-Economic Perspectives.	U.S. Moorti	Poona	1989

Subjects on which Research is being Conducted Ph.D./D.Phil.

5.	Archaeology of Junagarh District.	J.Y. Desai	Baroda
6.	Tectonic Upheavals in the Indus Region and Interpretation of the Vrta Myth.	Pramod V. Pathak	Bombay
7.	Pattern of Life of the Early Himalayan People as Revealed by Excavated Material.	Nandini Bahuguna	Garhwal
8.	Cultural Adaptability of Garhwal Himalaya, an Ethno-Archaeological Study in Yamuna Valley.	P.M. Saklani	Garhwal
9.	Archaeology of the Foothills of the Garhwal Himalaya.	R.C. Khanduri	Garhwal
10.	Archaeology of Uttarakashi District (U.P.).	V.P. Hatwal	Garhwal

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|---|--------------------|-----------------|
| 11. Archaeological Settlement Pattern of Gurgaon District. | Mohinder Singh | Kurukshetra |
| 12. History and Archaeology of Haryana (From c. 200 B.C. to c. A.D. 300). | Rajinder Kumar | Kurukshetra |
| 13. Settlement Pattern of Ambala District. | Yogesh Kumar | Kurukshetra |
| 14. Archaeology of Nagpur District. | C.P. Nande | Nagpur |
| 15. Ornaments—A Study from 6th Century B.C. to 3rd Century A.D. | G.T. Shende | Nagpur |
| 16. Archaeology of Amravati District Maharashtra State. | M.Y. Kathane | Nagpur |
| 17. Jabalpur Jile kâ Purâtattva. | Devi Prasad Pandey | R.D.U. Jabalpur |

II. ARTS AND CRAFTS

Subject on which Research is being Conducted
D. Litt.

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|---|------------------|-----------------|
| 1. A Study of Jaina Art in Madhya Pradesh (9th to 15th Century A.D.). | Madhulika Bajpai | R.D.U. Jabalpur |
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Ph.D./D.Phil. (Degrees Awarded)

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|--|------------------|----------------|------|
| 2. A Study of the Temple-Sculpture of Assam. | Manoranjan Dutta | Gauhati | 1988 |
| 3. The Art Motifs on Ancient Indian Pottery | N.P. Nawani | Kurukshetra | 1988 |
| 4. Rock Paintings of Sagar Region Madhya Pradesh | Vijay Singh | Poona | 1988 |
| 5. Purâtattva Saṁgrahālaya (Gurukul Kangri) kī Mṛṇmūrtiyon evaṁ Pāṣāṇamūrtiyon kâ Adhyayana. | Sukhbir Singh | Gurukul Kangri | 1989 |
| 6. A Study of the Terracotta Art of North India (from the 4th to 6th Century A.D.). | Vidya Sagar | Kurukshetra | 1989 |

7. Rājya Saṁgrahālaya, Lucknow kī Jaina Pratimāon kā Pratimā Śāstriya Adhyayana. Shailendra Kumar Lucknow 1989

**Subjects on which Research is being Conducted
Ph.D./D.Phil.**

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|--|---------------------------|-----------------|
| 8. Śaivite Iconography of Uttarakhand. | N.K. Tiwari | Garhwal |
| 9. Śūnga Kālā men Dharma aura Kalā. | Neeraja Mishra | Gurukul Kangri |
| 10. Bundelkhanda ke Prācīna Mandiron kā Vivecanātmaka Adhyayana. | Prabhat Kumar | Gurukul Kangri |
| 11. Art and Architecture in the Purāṇas with Special Reference to the Matsyapurāṇa. | Anasuya Bhowmik | Jadavpur |
| 12. Growth of the Structural Art in Haryana through the Ages. | Dalip Singh Siwach | Kurukshetra |
| 13. Art and Architecture of Gond kings in Vidarbha. | Jagdish Kumar H. Gajendra | Nagpur |
| 14. Handicrafts of Maharashtra (600 B.C.—600 A.D.). | Joyti T. Mankar | Nagpur |
| 15. Temple Architecture and Art of the Western Ganges. | N.C. Prakash | Nagpur |
| 16. A Cultural Study of Orchha Paintings. | Aruna | R.D.U. Jabalpur |
| 17. Bhopāla Kṣetra kī Prāgaitihāsikakālīna Śailacitron kā Samalocanātmaka Adhyayana. | Latore Lal Lodhi | R.D.U. Jabalpur |
| 18. A Study of Jaina Art in Madhya Pradesh (9th to 15th Century A.D.). | Madhulika Bajpai | R.D.U. Jabalpur |
| 19. Rājā kī Kalā men Prācīna, Madhyakālīna aura Ādhunika Kalā-Paramparā kī Jhalaka. | Manjusha Ganguly | R.D.U. Jabalpur |

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|---|--------------------|-----------------------------------|
| 20. A Critical Study of the Motifs and Designs in the Art of Central India. | Prasanna Patkar | R.D.U. Jabalpur |
| 21. Rajahmundry Śrī Veṇugopālaswāmy Temple—A Study. | D. Leeladityavarma | Venkateswara University, Tirupati |

III—EPICS AND PURĀNAS

D. Litt. (Degree Awarded)

- | | | | |
|------------------------------------|---------------------------------------|------|------|
| 1. Vaiṣṇava men Varṇita kī Mahimā. | Purāṇon Ācāryon Santosh Kumari Sharma | Agra | 1988 |
|------------------------------------|---------------------------------------|------|------|

Ph.D./D.Phil. (Degrees Awarded)

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|--|-----------------------|----------------|------|
| 2' Sanskrit Kathā-Sāhitya kī Paramparā men Loka-Kathāon kā Tulanātmaka Adhyayana. | Suman Srivastava | Agra | 1988 |
| 3. Comparative Study of Śrīmadrāmāyaṇa and Adhyātmarāmāyaṇa. | P. Jhansi Lakshmi Bai | Andhra | 1988 |
| 4. Aspect of Dance in the 10th Skandha of the Bhāgavata Purāṇa. | Anjani Arun Kumar | Bombay | 1988 |
| 5. The Rādhācarita and its Māhātmya as Depicted in the Puranic Literature. | Umaben I. Devashrayi | Gujarat | 1988 |
| 6. Vālmiki-Rāmāyaṇa-Eka Pariśīlana (Smṛti-śāstra ke Pariprekṣya men.). | Basant Kumar | Gurukul Kangri | 1988 |
| 7. Sanskrit-Sāhitya men Agastya Caritra. | Krishan Kumar Gautam | Saugar | 1988 |
| 8. Prācīna Daiyatvavāda ke Sandarbha men Vaiṣṇava Purāṇon kā Samikṣātmaka Adhyayana. | S.K. Pachauri | Agra | 1989 |
| 9. The Sabhāparva of the Mahābhārata : A Cultural Study. | K.M. Mehta | Gujarat | 1989 |

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|-----|--|--------------------|------------------|------|
| 10 | Kādambarī ke Paurā-
ṇika Sandarbhoṇ kā
Viśeṣaṇātmaka Adh-
yayana. | Kamla Gupta | Kurukshetra | 1989 |
| 11. | Mahābhārata men
Draupadī. | Parmod Wadhawan | Kurukshetra | 1989 |
| 12. | Aṣṭāṅgayoga in the
Eighteen Mahāpurāṇas. | Manik Thakar | Poona | 1989 |
| 13. | Vālmiki-Rāmāyaṇa kā
Manuṣṃtīparaka Adh-
yayana. | Uma Shanker Tiwari | R.S U.
Raipur | 1989 |

**Subjects on which Research is being Conducted
Ph.D./D.Phil.**

- | | | | |
|-----|---|---------------------------------|--------------------------------|
| 14. | Twenty-four Forms of
Viṣṇu and his Śāktis—
A Critical Study. | Jigeesha H.
Thackore | Bombay |
| 15. | A Critical Study of
Kṛṣṇa | Vivek Erry | Bombay |
| 16. | The Campū Rāmāyaṇa:
A Study. | Indira Saikia | Gauhati |
| 17. | Caṇḍīsataka : A Criti-
cal Study. | Khagendra Nath
Deva Sharma | Gauhati |
| 18. | Triṣaṣṭhiśālākāpuruṣa-
carita Rāmākāthā and
Vālmiki Rāmākāthā :
A Critical and Com-
parative Study. | Jagruti Bhalach-
andra Joshi | Gujarat |
| 19. | Śivākhyāna para
Ādhārita Mahākāvya. | Punam Sanana | Jaipur |
| 20. | Āgamaḍambara kā
Ālocanātmaka Adhya-
yana. | Rajni Safaya | Jammu |
| 21. | Jātaka Stories : A Cri-
tical Study. | N.K. Meshram | Nagpur |
| 22. | Jinasenācāryakṛta Ādi
Purāṇa kā Sāhityika
Adhyayana. | Krishan Dev | Panjab |
| 23. | Bāla Rāmāyaṇa-Eka
Kāvya Śāstrīya Anuśi-
lana. | Mathura Dass
Sharma | Panjab |
| 24. | A Study of Vālmiki
Rāmāyaṇa with Spe-
cial Reference to
Govindarājīya Comm-
entary. | A. Parthasarathy | Venkateswara
Uni., Tirupati |

25. A Study of Śrīmadbhā- B.N. Jitendra Babu Venkateswara
gavatam with Special Uni., Tirupati
Reference to Bhāga-
vata Candracandrikā
Commentary.

IV. EPIGRAPHY AND NUMISMATICS

Ph.D./D.Phil. (Degree Awarded)

- | | | | |
|--|--------------|-------|------|
| 1. The Literary Study of
the Inscriptions of the
Paramāra Dynasty. | Sunita Sudan | Jammu | 1988 |
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Subjects on which Research is being Conducted
Ph.D./D.Phil.

- | | | |
|---|--------------------|--------------------|
| 2. Society as Depicted in
Gupta Inscriptions. | Prem Sharma | Delhi |
| 3. Sanskrit Inscriptions in
Karnataka-A Study. | K. L. Prasannakshi | Mysore |
| 4. Madhya Pradeśa ke
Prācīna Abhilekhon
men Ullekhita Sthala-
Nāmon kā Adhyayana
(Gupta Kāla se 13vi
Sadī taka). | Bani Majumdar | R D.U.
Jabalpur |

V. GEOGRAPHY

Ph.D./D.Phil. (Degree Awarded)

- | | | | |
|---|---------------|--------------------|------|
| 1. Ancient History of
Some Important Cities
and Towns of South
Kośala. | Shubha Mishra | R.D.U.
Jabalpur | 1989 |
|---|---------------|--------------------|------|

Subjects of which Research is being Conducted
Ph.D./D. Phil.

- | | | |
|---|------------------|-------------------|
| 2. Historical Geography
of Medieval Assam. | Nityananda Gogoi | Gauhati |
| 3. Uttara aurā Dakṣiṇa
Pāñcāla—Eka Aitihā-
sika evam Purātāttvika
Adhyayana. | Sushma | Gurukul
Kangri |

4. Madhya Pradesh ke Urmila Tiwari R.D.U.
Dāhala Kṣetra ke Prā- Jabalpur
cīna Nagara tathā
Nagara Jivana (Prācīna
Kāla se 1200 A.D.).

VI. HISTORY

Ph.D./D.Phil. (Degrees Awarded)

- | | | | |
|--|----------------------|-------------------|------|
| 1. Renaissances of Sanskrit during the age of Bhosale kings of Tanjore. | R. Narayanswami | Bombay | 1988 |
| 2. Historical and Cultural Study of Uttarkashi and Tehri Districts. | J.B. Bijlwan | Garhwal | 1988 |
| 3. Historical and Cultural Study of Tons Valley. | P.S. Rawat | Garhwal | 1988 |
| 4. A Historic-Cultural Study of the Hansi Region (From the Earliest Times to 1526 A.D.). | Adiya Kumar Lohan | Kurukshetra | 1988 |
| 5. Royal Succession in Ancient India (c. 600 B.C. to 1000 A.D.). | Dinesh Kumar Rastogi | Lucknow | 1988 |
| 6. Maurya tathā Gupta-kālīna Sāmājika, Ārthika Saṁsthāon kā Tulanātmaka Adhyayana. | Kalpana Agrawal | R.D.U. Jabalpur | 1988 |
| 7. Sanskrit Studies in Bengal During the Rule of the Sena Kings. | Asit Kumar Chatterji | Jadavpur Calcutta | 1989 |
| 8. Late Quaternary Ecology, Fauna and Human Culture of the Central Narmada, M.P. | Salahuddin | Poona | 1989 |

Subjects on which Research is being Conducted
Ph.D./D.Phil.

9. Historical Culture and Spread of Vaiṣṇavism in Gujrat upto 16th Century A.D. Haripriya Rangrajan Ahmedabad

- | | | |
|---|----------------|--------------------|
| 10. Narendra Sah and his Times. | H.L. Upadhyay | Garhwal |
| 11. Cultural History of Uttarakhand. | Manjula Jugran | Garhwal |
| 12. History of Struggle of Local Peoples in Tehri State. | R.S. Bijlwan | Garhwal |
| 13. The Resistance of Katehar and Śivālika during the Extension of Mediaeval Period. | Sunil Saxena | Garhwal |
| 14. Some Aspects of the History and Culture of Ancient Punjab and the North-West Frontier (From the Achaemenian Occupation of the fall of the Hupas). | Bhupinder Kaur | Kurukshetra |
| 15. A Study of Religious Conditions under the Kalachuris. | Vimal Sharma | R.D U.
Jabalpur |

VII. INDIA AND THE WORLD

Subjects on which Research is being Conducted

Ph.D./D.Phil.

- | | | |
|--|------------------------------------|---------|
| 1. Foreign Contacts in Ancient India (4th Century B.C. to 14th Century A.D.). | D.K. Sushmita Sen | Baroda |
| 2. Ritual Drink in the Iranian and Indian Tradition (From Avestan and Sanskrit Sources). | Nawaz R. Guard (Taraporewala N.S.) | Bombay |
| 3. The Concept of Appearance In Bradley and Nāgārjuna. | Lalit Ch. Nath | Gauhati |

VIII. LAW, POLITY AND ADMINISTRATION

Ph.D./D.Phil. (Degrees Awarded)

- | | | | |
|---------------------------------------|---------------|------|------|
| 1. Cāṇakya ke Artha-śāstra ke Stotra. | Savita Saxena | Agra | 1988 |
|---------------------------------------|---------------|------|------|

2. Diplomatic Relations of Garhwal Ruler with their Neighbouring States. Rajpal Singh Negi Garhwal 1988
3. Agrarian Relations and Political Authority in Medieval Travancore (A.D. 1300-1750). K.N. Genesh J.N.U., Delhi 1988
4. Polity and Society of Assam c.A.D. 600-1200. Mignonette Momin J.N.U., Delhi 1988
5. A Comparative Study of Kauṣīliya Arthaśāstra and Kamandakīya Nīti-sāra with Special Reference to Polity and Administration. Ram Chandra Tewari Lucknow 1988
6. Prācīna Bhārata men Striyon kā Sampatti Sambandhi Adhikāra (Smṛtiyon para Ādhārīta Adhyayana). Savita Misra Lucknow 1988
7. Jaina-Dharma men Rājanaitika Vicāradhārā—Somadevasūri ke Viśeṣa Sandarbha men. Usha Jain R.D.U., Jabalpur 1988
8. Women in Ancient Indian Polity and Administration (from Vedic Period to Thirteenth Century A.D.). Rashmi Bajpai Lucknow 1989
9. Mahābhārata men Nīti, Śānti evam Anuśāsana Parva ke Ādhāra para. Bhavnish Sharma Panjabi 1989

Subjects on which Research is being Conducted

Ph.D./D.Phil.

10. A Comparative Study of Rājadharmā Based on the Mahābhārata, Manu-smṛti and Arthaśāstra. Gæta B. Pendse Bombay
11. The Concept of Rājadharmā as Depicted in Śānti and Anuśāsana-parva of the Mahābhārata. Ratnam G. Nair Delhi

- | | | |
|---|----------------------------|--------------------|
| 12. Old Religious Establish-
ments in Kāmarūpa
District and their
Administration. | Gajendra Adhikari | Gauhati |
| 13. Smṛti Sāhitya men
Daṇḍa-Prakriyā. | Madhav Prasad
Upadhyaya | Gurukul
Kangri |
| 14. Veda Samhitāon tathā
Manusmṛti ke Rāja-
dharmon kā Tulanāt-
maka Adhyayana. | Rajwanti Arya | Gurukul
Kangri |
| 15. Kauṭilya in Public
Administration. | Asok Kumar Mitra | Jadavpur |
| 16. Rājakarmani in the
Kauśikasūtra. | S. Vaze | Poona |
| 17. Madhya Pradeśa ke
Rājanīti kā Samāloca-
nātmaka Adhyayana (6vī
Śatābdī se 12vī Śatābdī
taka). | Sunita Godha | R.D.U.
Jabalpur |

IX. LINGUISTICS AND GRAMMAR

Ph.D./D.Phil. (Degrees Awarded)

- | | | | |
|--|---------------------------|-------------|------|
| 1. The Kārakamīmāṃsā in
the Pāṇinian Grammar. | K.C. Patel | Gujarat | 1988 |
| 2. Vyutpattivāda (Prathamā
Kāraka) kā Samikṣātma
ka Adhyayana. | Gopal Mishra | Jaipur | 1988 |
| 3. The Compound Attesta-
tion in the Pre-Pāṇinian
Literature. | Yashodhara Kar | Poona | 1988 |
| 4. Śabdaśāstrasya Vijñā-
nām Pramāṇam Harikā-
rikā. | Rajender Prasad
Sharma | Jaipur | 1989 |
| 5. Atharvaveda Prātiśākhya
evam Aṣṭādhyāyī kā
Tulanātmaka Adhyayana. | Masta Ram
Sharma | Kurukshetra | 1989 |
| 6. Sārasvata Sūtrapāṭha
aura Pāpinīya Sūtrapāṭha
kā Tulanātmaka Adhya-
yana: Sanjñā Paribhāṣā
Anubandha ke Paripre-
kṣya men. | Parveen Kumar | Kurukshetra | 1989 |
| 7. Saṃskṛta-Vyākaraṇa
men Lakārārtha-Vive-
cana (Nāgeśabhaṭṭa kī | Virendra Kumar | Kurukshetra | 1989 |

- Māñjuṣā ke Saṅdarbha men).
8. Kendra aurā Pāṇini Neelam Kumari M.D.U. 1989
Vyākaraṇa kā Ālocanātmaka Adhyayana. Rohtak
9. Baudhāyana Gṛhya Sūtra Urvashi M.D.U. 1989
kā Bhāṣāśāstriya Viśle- Rohtak
ṣaṇa.
10. Pāṇini Vyākaraṇa kā Veena Chugh M.D.U. 1989
Vākya Saṁracanātmaka Rohtak
Adhyayana.
11. Kriyā in Pāñcarātra S.B.S. Bhattacharya Venkateswara 1989
and Vaikhānasa Āga- University
mas—A Critical Study. Tirupati

Subjects on which Research is being Conducted
Ph.D./D.Phil.

12. A Comparative Phonological Study of the Prātiśākhya. Upal Sen Calcutta
13. Nāgeśa Bhaṭṭa kā Prakash Chandra Delhi
Vyākaraṇa Darśana
Chintana Parama Laghu
Māñjuṣā ke Saṅdarbha
men.
14. A Study of Sanskrit Semantics up to 7th Century A.D. (Based on Grammatical Works). Rekha Kumari Delhi
15. A Study of the Variants of the Root to Sheep : in Mahābhārata. Salila Nayak Delhi
16. Development of Sanskrit Roots. Suman Kumari Delhi
17. Sanskrit Vyākaraṇa Darśana ko Helrāj kā Yogadāna. Shrivasta Shastri Delhi
18. A Critical Study of the Technical System of the Pāṇinian Grammar. Kirtida Harikrishna bhai Pathak Gujarat
19. Dikṣitakṛta Śabdakaustubha kā Samīkṣātmaka Adhyayana. Anju Arya Gurukul Kangri

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|---|-----------------------|----------------|
| 20. Tattvabodhini aura Bāla Manoramā ke Pariprekṣya men Siddhānta Kaumudī ke Pada-kṛtyon kā Samikṣātmaka Adhyayana. | Sita Ram Sharma | Gurukul Kangri |
| 21. Kāśikā-vṛtti ke Pratham, Dvitiya Adhyāya evam Pada-kṛtyon kā Pada Mañjarī ke Pariprekṣya men Samikṣātmaka Adhyayana | Vedwati | Gurukul Kangri |
| 22. Pāṇīya Aṣṭādhyāyī tathā Sārasvata Vyākaraṇa ke Kṛt evam Taddhita Prakaraṇon kā Tulanātmaka Adhyayana. | Padama Sharma | Kurukshetra |
| 23. Vaiyākaraṇa Siddhānta Kaumudī men Vivecita Laukika Saṁskṛta ke Durghaṭa Prayogon kī Samikṣā. | Lakhvir Singh | Panjabi |
| 24. A Study of the Numeral Eka in the Vedic Literature. | Harekrishna Bhoi | Poona |
| 25. A Concordance of Vedic Compounds Interpreted by the Veda. | M.D. Pandit (Proje) | Poona |
| 26. The Verbal forms in the Rgveda with Special Reference to the IV Maṇḍala. | Shantipriya Devi Dass | Poona |
| 27. A Comparative Study of all Sanskrit Grammars with Special Reference to Ablaut. | Sharatkumar Pani | Poona |

X. LITERATURE AND RHETORICS

Ph.D./D.Phil. (Degrees Awarded)

- | | | | |
|---|---------------|------|------|
| 1. Vatsarāja Praṇīta Rūpakon kā Samikṣātmaka Adhyayana. | Anita Singhal | Agra | 1988 |
|---|---------------|------|------|

2. Sanskrit ke Pramukha Kamlesh Verma Agra 1988
Gadya Kāvyon evam
Campū Kāvyon
men Tapa aura
Tapovana.
3. Bāṇabhaṭṭa kī Kṛtiyon Punam Kumari Agra 1988
men Vyutpatti Pra-
darśana.
4. Sanskrit Nāṭakon men Rajveer Singh Agra 1988
Vastu aura uskā Vikāsa.
5. Mahātmā Gāndhī Usha Rani Agra 1988
Viṣayaka Sanskrit
Kāvyon kā Sāhityika
Adhyayana.
6. A Comparative Study Sreerama Sarma Andhra 1988
of Śāstradīpikā and
Bhaṭṭadīpikā.
7. A Critical Edition Harinarayana Bhatt Calicut 1988
and Study of Panika B.R.
Commentary on
Anargharāghava of
Murāri.
8. Vasumatimanavikrama K.T. Madhavan Calicut 1988
of Damodarabhatta—
A Critical Study and
Edition.
9. The Nalachandrodaya P. Mohamed Abdul Calicut 1988
of Karunakara Rahiman
Variyar : A Study.
10. Kāvyaṁīmāṁsā of V.K. Vijayan Calicut 1988
Rājaśekhara—A Criti-
cal Study.
11. A Text Critical Edition Malinee Goswami Gauhati 1988
and Critical Expo-
sition of Vighneśa-
janmodaya of Gauri
Kanta Dvija.
12. The Śīśubhitaśiṇī of Achala P. Gujarat 1988
Caritaravardhana—A
Upadhyaya
Commentary on the
Raghuvamśa of Kāli-
dāsa : Editing.
13. Active, Passive and Nilottama D. Gujarat 1988
Impersonal Construc-
tions in Classical
Sanskrit.

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|---|-------------------------|-------------|------|
| 14. The Naiṣkarmyasiddhi of Sureśvarācārya : A Critical Study. | Padma K. Iyer | Gujarat | 1988 |
| 15. The Vasantavilāsa Mahākāvya : A Critical Study. | Premila D. Shingala | Gujarat | 1988 |
| 16. Sanskrit ke Paurāṇika Mahākāvya—Ālocanāt-maka Adhyayana. | Rajesh Kumari Mishra | Jaipur | 1988 |
| 17. Hariprasādakṛta Kāvya Loka Samīk-ṣaṇa evaṁ Sampā-dana. | Rama Gupta | Jaipur | 1988 |
| 18. Vāgbhaṭṭālaṃkāra : Jivānanda - Vidyāsāga-riya Ṭikā-Eka Samīk-ṣaṇa. | Rekha Joshi | Jaipur | 1988 |
| 19. Mahākavi Bāṇabhaṭṭa ke Kāvyon men Dhva-ni Tattva. | Shasi Rani Sharma | Jaipur | 1988 |
| 20. Prakāśita Sanskrit Chāyā-Nāṭakon kā Samīkṣātmaka Adhya-yana. | Muni Lal | Kurukshetra | 1988 |
| 21. India as Known to Haribhadra Suri | Ram Sajiwan Shukla | Lucknow | 1988 |
| 22. Sanskrit Works of Poet Gangadhar Shastri : A Study. | Harshida H. Deva | Nagpur | 1988 |
| 23. A Critical Study of Rāmakāvyas in Sanskrit Literature with Special Reference to Jānaki-Haraṇa of Kumāra Dāsa. | Poonam Sharma | Punjab | 1988 |
| 24. Svātantryottara Sanskrit Carit Kāvyon kā Sāhityika Adhyayana (1948-1983). | Purushottam Dutt Sharma | Panjab | 1988 |
| 25. Bhāravi ke Kāvyon men Rasa, Alāṃkāra evaṁ Aucitya : Eka Adhyayana. | Saroj Gargya | Panjab | 1988 |
| 26. Maintenance of Aucitya in Kālidāsa's Works. | Yash Pal Singh | Panjab | 1988 |

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27. Sanskrit Kāvya men Śleṣa evam Subandhu
kī Vāsavadattā. Om Parkash Sharma Panjab 1988
28. Vakrokti Theory and Critical Appraisal of
Kālidāsa's Poetry on its Basis. Ramesh Chander Pasrija Panjabi 1988
29. Sanskrit Sāhitya ko Keśava Miśra ki Dena. Santosh Rani Panjabi 1988
30. Kālidāsa Sāhitya ke Paurāṇika Sandarbhon
kā Stotramūlaka Adhyayana. Asha R.D.U. 1988
Jabalpur
31. Kālidāsa aurā Aśva-ghoṣa ke Dārśanika
Siddhānton kā Tula-nātmaka Adhyayana. Chandra Chaturvedi R.D.U. 1988
Jabalpur
32. Rukmiṇī — haraṇa Mahākāvya kā Samā-
locanātmaka Adhya- yana. Kamal Kishore R.D.U. 1988
Shukla Jabalpur
33. Prahasana-Rūpakon kā Aitihāsika evam
Samālocanātmaka Adh- yayana. Sugmata Tiwari R.S.U. 1988
Raipur
34. Sanskrit Nāṭakon men Ekālāpa. Sharmila Chatterji Saugar 1988
35. Prākṛta Bhāṣāen aurā Mṛcchakaṭika — Eka-
bhāṣika Adhya- yana. Kamla Devi Shimla 1988
36. Acārya Vāmanakṛta Kāvyaśāstrakārasūtra -
vṛtti kā Śāstrīya Adhyayana. Rajendera Sharma Shimla 1988
37. Vāmana and the Pañ- camahākāvyas. K. Hayagreeva Sarma Venkateswara 1988
University,
Tirupati
38. Jainācāryon kā Rūpaka Sāhitya. Anees Phatima Agra 1989
39. Vālmikiya Rāmāyaṇa men Prakṛti-citraṇa. Anupam Shairi Agra 1989
40. Kālidāsa ke Sāhitya men Puruṣārtha-Catuṣ-
ṭaya ki Parikal- panā. Archana Srivastava Agra 1989

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| 41. Kādambarī kī Antarkathāon kā Aitihāsika
evam Samikṣātmaka
Adhyayana. | B.L. Sharma | Agra | 1989 |
| 42. Śrī Anantabhaṭṭakṛta
Campūbhāratam kā
Samikṣātmaka Adhya-
yana. | Dipti Kulshresth | Agra | 1989 |
| 43. Daṇḍī ke Daśakumāra-
caritam men Prayukta
Sāmskṛtika Śabdāvalī
kā Adhyayana. | R.N. Singh | Agra | 1989 |
| 44. Mūka Kavi-Eka Sam-
ikṣātmaka Adhyayana. | S.C. Sharma | Agra | 1989 |
| 45. Swāmī Vivekānanda
Sambandhita Sanskrit
Kāvyon kā Vivecanāt-
maka Adhyayana. | S.D. Gautam | Agra | 1989 |
| 46. Sanskrit Sāhitya men
Deśa-Varṇana aura
Deśa kī Avadhāraṇā. | Sita Rani
Maheshwari | Agra | 1989 |
| 47. An Observation of
Nature Description in
Sanskrit Dramas. | R.V.R. Krishna
Sastry | Andhra | 1989 |
| 48. Kṣemakutūhala : A
Critical Study and
Editing. | H.V. Bhuptani | Baroda | 1989 |
| 49. Keśava Misra's Alaṅ-
kāraśekhara—A Study. | K.V. Vasudevan | Calicut | 1989 |
| 50. The Rukmiṇī-Haraṇa
Legend in Sanskrit
and Later Indian
Literature. | Akon Chandra
Saikia | Gauhati | 1989 |
| 51. A Critical Study of
The Sixth Chapter of
The Sāhitya Darpaṇa. | Dibakar Sharma | Gauhati | 1989 |
| 52. Sanskrit Mahākāvyon
men Parvata-Varṇana :
Eka Anuśilana (Prā-
rambha se 10vī Śatā-
bdī taka). | Maniram Tripathi | Gurukul
Kangri | 1989 |
| 53. Aucītya Siddhānta ke
Pariprekṣya men Vāl-
miki Rāmāyaṇa : Eka
Ālocanātmaka Adhya-
yana. | Satyadev | Gurukul
Kangri | 1989 |

54. Mudrārākṣasa as a Political Drama. Bhasvati Dev Jadavpur 1989
55. Daṇḍin in Sanskrit Poetics. Bhavani Raj Jadavpur 1989
56. A Textual Study into the Theory of Inference in Sanskrit Poetics. Gummraju Revathi Rao Jaipur 1989
57. Daśarūpaka evaṃ Nāṭya Darpaṇa. Mandan Sharma Jaipur 1989
58. Saṃskṛta Vāṇmaya men Mahātmā Gāndhī. Prabhuram Sutrarakar Jaipur 1989
59. Kumāradāsa's Jānakī Haraṇa. Shivanand N. Math Karnatak 1989
60. A Critical and Comparative Study of a Few Commentaries on the Pañcamahākāvyas. M.R. Pushpavalli Mysore 1989
61. Sanskrit Kāvya men Karuṇa Rasa—Vālmiki evaṃ Kālidāsa ke Viśiṣṭa Saṅdarbha men. Rashmi Rani Panjabi 1989
62. Harṣavardhana kī Kṛtiyon kā Nāṭyaśāstrīya Adhyayana. Anjan Bala Shimla 1989
63. Ācārya Mammata kā Alaṃkāra-Vivecana : Pramukha Tīkāon ke Saṅdarbha men. Om Parkash Sharma Shimla 1989
64. Śivarājaviṇaya : Eka Samīkṣātmaka Adhyayana. Prem Lal Gautam Shimla 1989
65. Alaṃkāra Sampradāya ke Saṅdarbha men Chandraloka kā Samīkṣātmaka Adhyayana. Vasundhra Rajan Shimla 1989
66. Śivarājyodm Mahākāvya kā Samālocanātmaka Adhyayana. Kshma Vasant Badge R D.U. Jabalpur 1989
67. Applied and Practical Criticism in Sanskrit Literature. R.M. Shukla Saurashtra 1989
68. A Study of Kalāprapūrṇa STG Varadāchārya's works. S. Panduranga Vithal Venkateswara Uni., Tirupati 1989

**Subjects on which Research is being Conducted
Ph.D./D.Phil.**

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| 69. Contribution of Muslims to Sanskrit Literature. | Khalid Hassan Abbasi | Aligarh |
| 70. The Rāmāyaṇa Drama from Bhāsa to Rājaśekhara. | Manju Kumar | Aligarh |
| 71. Soḍhala's Udaya Sundarī Kathā : A Literary and Cultural Study. | Nazni Parveen | Aligarh |
| 72. Prabodhacandrodaya tathā Advaitāmṛta Eka Tulnātmaka Adhyayana. | Saroj Kumari | Aligarh |
| 73. The Daśarūpakam and the Commentaries on It : A Critical Study. | D.N. Usha Venkatachalam | Baroda |
| 74. Yādavendra Mahā kāvya of Nīlakaṇṭha with the Commentary of V.S. Ranade : A Critical Study. | S.Y. Wakankon | Baroda |
| 75. Rasa, Dhvani and Aucitya. | Lakshmi Ramkrishnan | Bombay |
| 76. Poetic Composition-Its Cause and Purpose. | N.N. Joshi | Bombay |
| 77. Mānameyodaya—A Critical Study. | Muraleedharan V.R. | Calicut |
| 78. Acyuta Pisharoti of Trkkantiyur and His Works. | Nataraja Pilla K. | Calicut |
| 79. Kerala's Contribution to Kavi-Śikṣā with Special Reference to Mukhabhūṣaṇa. | Parvathi K.N. | Calicut |
| 80. Sisubodhini Commentary Sarvajñamuni on Kumārasambhava by Kālidāsa—Edition and Study. | Prasanna A.M. | Calicut |
| 81. A Critical Evaluation of Kālidāsa's Śākuntala by the Author of the | Vimala V.P. | Calicut |

- Abhijñānaśākuntala-
carcā.
82. Nārāyaṇa Paṇḍita and his Works. Sekharan K. Calicut
83. Dhanañjayakṛta Dwisā-
ndhāna Mahākāvya :
Eka Adhyayana. B.S. Rustogi Delhi
84. Rūpyayakṛta Alaṅkāra
Sarvasva kī Ṭikāon kā
Adhyayana. Devendra Mishra Delhi
85. A Study of Śrīkrṣṇa
Bhaṭṭa and his Īśwara-
vilāsa Mahākāvya. Gauri Das
Mohapatra Delhi
86. Kāvya Prakāśa para
Śrīdharakṛta Viveka
Ṭikā kā Adhyayana. Girish Chandra
Pant Delhi
87. Sanskrit men Ekākṣari
Koṣon kā Samālocan-
ātmaka Adhyayana. Mithlesh Sharma Delhi
88. Sanskrit Kāvya Śāstra
ke Śabda Śaktiviśayaka
Svatantra Granthon kī
Tulanātmaka Samīkṣā. Prem Naryana
Shukla Delhi
89. Dhanañjaya aura Dha-
nik kī Sanskrit Nāṭya
Śāstra ko Dena. Pushpa Sharma Delhi
90. Pramukha Sanskrit
Nāṭakon men Śrī Kṛṣṇa
kā Mānavīya Rūpa. Ram Karan Dabas Delhi
91. Kālidāsa kī Kṛtiyon kī
Aucitya Siddhānta-
paraka Samīkṣā. Shashi Kant Rai Delhi
92. Contribution of Assam
to Sanskrit. Bhabendra Narayan
Sharma Gauhati
93. The Harṣacarita of
Bāṇabhaṭṭa : A Study. Birendra Nath
Mishra Gauhati
94. Nandīśvara's Prabhā-
kara-Vijaya : A Study. Jamini Devi Gauhati
95. A Study of Assam as
Placed in Sanskrit
Literature. Mahesvar Hajarika Gauhati
96. Murāri Miśra's Ana-
rgha Rāghava : A Study. Manasi Baruah Gauhati
97. Bhavabhūti : A Study. Shahna Begam Gauhati
98. The Treatment of
Abhidhā in Sanskrit S.C. Bora Gauhati

- Poetics and Philosophical Literature.
99. Acintyānanda and Hari-sambhava Mahākāvya : A Critical Study. Ramachandra Jethalal Dave Gujarat
 100. The Harivilāsa of Lolimbaraja : A Study in Poetics. Rameshchandra Lakshmidatta Murari Gujarat
 101. Sudamsanacariya : Editing and Study. Saloni Natvarlal Joshi Gujarat
 102. Rūdraṭa's Kāvya-lāṁkāra with Namisadhu's Commentary : A Theoretical Study. Sudha Purushottam Thaker Gujarat
 103. A Critical Study of Six Allegorical Dramas, viz., Prabodhacandrodaya, Caitanyacandrodaya, Vidyā., Jīvānanda., Amrto., and Jīvanmukti. Sarojben Shankerbhai Chaudhari Gujarat
 104. Sāhitya-Darpaṇa kī Hindi Tīkāon kā Tulānātmaka Anuśīlana. Prem Chander Sharma Gurukul Kangri
 105. Sanskrit Sāhitya kā Rūḍhokti Saṁgraha. Vandana Sharma Gurukul Kangri
 106. Development of Dūta-kāvya in Sanskrit Literature. Lalita Sengupta Jadavpur
 107. Kavikarṇapura — a Poetic-Critic. Maya Chatterji Jadavpur
 108. Śrī Aurovindo's Work in Sanskrit and Sanskrit Classics. Basanti Bhattacharya Jaipur
 109. Kāvya Satyāloka evam Rasālocanam kā Samīkṣātmaka Adhyayana. Madhu Gupta Jaipur
 110. Pramukha Saṁskṛta Mahākāvyaon men Nārī ke Vividha Bimba. Meera Devi Jaipur
 111. Paṇḍita Naval Kīśora Kāṅkara kā Vyaktitva aura Racanāen. Shivangana Sharma Jaipur
 112. Women in the Dramas of Līla Rava. Ranu Devi Jammu

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| 113. Conception of Poetry :
A Critical Estimate. | B.M. Sharabhendra-
swamy | Karnatak |
| 114. Sanskrit Work of
Devartasharma—A
Critical Study. | G.N. Bhat | Karnatak |
| 115. The Concept of Rīti in
Sanskrit Poetics. | L.N. Bhat | Karnatak |
| 116. Children in Sanskrit
Literature. | M.G. Hegde | Karnatak |
| 117. Sumadva Vijaya : A
Critical Study. | N.V. Kamat | Karnatak |
| 118. Sadākṣaradeva's Kavi-
karṇarasāyana. | P.M. Neelakantha-
math | Karnatak |
| 119. A Socio Political Study
of Mṛcchakaṭīka of
Śūdraka. | S.S. Bhat | Karnatak |
| 120. Viddhaśālabhañjikā of
Rājaśekhara : A Study. | Pratima Sarangi | Kurukshetra |
| 121. Vaidika Vāṇmaya men
Vāk-tattva : Eka
Adhyayana. | Raj Rani | Kurukshetra |
| 122. Paṇḍita Kṣamārāva ke
Śrīrāmadāsacaritam
evam Śrītukārāmacari-
tam kā Samīkṣātmaka
Adhyayana. | Sudesh Kumari | Kurukshetra |
| 123. Navasāhasāṅkacari-
tam : Eka Adhyayana. | Yashpal Singh
Rathaur | Kurukshetra |
| 124. Sanskrit Sāhityakke
Aśwaghoshana Koduge
(Kannada). | Aswathaiah | Mysore |
| 125. Keladi Arasara Alivi-
keyalli Saṁskṛita Ondu
Samikshe. (Kannada). | G.V. Kallapura | Mysore |
| 126. A Critical and Com-
parative Study-Anar-
gharāghava and Pra-
sannarāghava. | K. Krishnajois | Mysore |
| 127. Rūdraṭa's Kāvyaśā-
kāra--An Estimate. | K.Leela | Mysore |
| 128. Śrī Neelakaṇṭhaśiva-
chāryara Kriyasara :
Ondu Adhyayana.
(Kannada) | M.C. Shantha Murthy | Mysore |
| 129. Viśhākadattana Mud-
rārākṣana—Ondu | M. Geetha | Mysore |

- Vimarśātmaka Adh-
yayana. (Kannada).
130. Kāvyaṭhma Vimarśa : N.R. Muralidhara Mysore
(Kannada).
131. Arthaśāstrada Poor- P.R. Shalini Mysore
vabhaga Viśayagala
Aithihāsika Adhya-
yana (Kannada).
132. Contribution of Mahā- Sheela Kumari Mysore
kavi Sadākṣaradeva to
Sanskrit Literature.
133. Śūdraka Mṛcchakaṭika S. Shivarajappa Mysore
Ondu Vimarśātmaka
Adhyayana (Kannada).
134. Sanskrit Nāṭaka Lak- Venkatesh M Giri, Mysore
ṣaṇa granthagāla Tou-
lanika Vimarsha IB
(Kannada).
135. Political Ideas of Sans- Hema D. Gokhale Nagpur
krit Mahākavis (Kāli-
dāsa, Bhāravi, Māgha,
Śrīharṣa, Nīlakaṇṭha
Dikṣita).
136. Milinda Praśna of Nā- K.R. Moon Nagpur
gasena : A Study.
137. Abhidhamma Litera- Manish Nagpur
ture : A Psychological
Study.
138. Therigāthā : A Cultu- Sindhu V. Humane Nagpur
ral Study.
139. Nature of Datta Devo- Yamu K. Rekhande Nagpur
tion as Revealed from
the Sanskrit Literature
of the Gurupīṭha of
Datta Seat.
140. Mahākavi Aśvaghoṣa kī Jatinder Mohan Panjab
Kṛtiyon kā Rīti Siddh-
ānta kī Dṛṣṭi se Adhya-
yana (Buddhacarita
aura Saundarananda ke
Sandarbha men).
141. Śīsupālavadha Mahāk- Prem Chand Sharma Panjab
āvya kā Dhvani Sidhā-
nta kī Dṛṣṭi se Adhya-
yana.

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| 142. Sanskrit Nāṭya men
Sūcya Vidhāna (Pram-
ukha Nāṭyakāron ke
Viśiṣṭa Sandarbha
men). | Awadesh Nath
Pandey | Panjabi |
| 143. Bāṇa Bhaṭṭa kā Saun-
darya Vidhāna. | Ved Parkash | Panjabi |
| 144. Imagery in Guṇachan-
dra a Mahāvīrcarīyam. | R.T. Patil | Poona |
| 145. Illustrated Stories
from Āvaśyakabhāṣya. | S. Lunavat | Poona |
| 146. Amitagati's Subhāṣita-
ratnasandoha. | Shashidhar Sahu | Poona |
| 147. Ācārya Buddhaghoṣa-
praṇīta Padya-cūḍā-
maṇi kā Sāṃskṛtika
Adhyayana. | Mahesh Chander
Sharma | R.S.U.
Raipur |
| 148. Sanskrit Śabdāvalī kā
Vijñānamūlaka Anuśi-
lana. | Sandhya Rani
Sharma | R.S.U.
Raipur |
| 149. Tirupati-Tirumala De-
vasthānam's Contribu-
tion to Sanskrit Studies. | P. Narayanaswamy | Venkateswara
Uni. Tirupati |

XI. MISCELLANEOUS

Ph.D./D.Phil. (Degrees Awarded)

- | | | | |
|---|--------------------------|---------|------|
| 1. Guruprasāda Pariśi-
lanam. | S.L P. Anjaneya
Sarma | Andhra | 1988 |
| 2. The Satsaṅgi-Jivanam
of Śātānanda : A Cri-
tical Study. | Nila S. Shah | Gujarat | 1988 |
| 3. Nature Worship in
Ancient India : Indus
Valley to First Century
B.C. | Rita Shukla
nee Misra | Lucknow | 1988 |
| 4. Rāmāyaṇa evam Mahā-
bhārata men Śiṣṭācāra,
Naitikatā, evam Jivana
Mūlya (Eka Tulanātma-
ka Adhyayana). | Sushmita Tripathi | Lucknow | 1988 |
| 5. Jaṭā Kamala—Eka
Sāṃskṛtika Adhyayana. | Usha Awasthi | Lucknow | 1988 |
| 6. Sanskrit Sāhitya men
Tapovana. | Usha Jyotishi | Saugar | 1988 |

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| 7. The Role of the Sun in Sanskrit Literature with Special Reference to Mayura's Sūryaśataka. | Swati Chakravarti | Jadavpur | 1989 |
| 8. Jayapura kī Vedādhya-
yana ko Dena. | Vinod Vihari
Sharma | Jaipur | 1989 |
| 9. Trade Relations between Maharashtra and West Asia (100 A.D.-1000 A.D.). | Sharada N. Katkar | Nagpur | 1989 |

**Subjects on which Research is being Conducted
Ph.D./D.Phil.**

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|---|---------------------------|-------------------|
| 10. A Critical Study of the Satsangi Bhūśanam Vasudevanandamuni. | Dipakkumar J. Patel | Baroda |
| 11. Town Planning of Gujarat (From the Beginning to the 17th Century A.D.) | S.J. Vyas | Baroda |
| 12. History of Shipping in Gujarat. | D. Solanki Khodidas | Bombay |
| 13. Śrauta Sacrifices in Kerala. | Govindan
Namboodiri V. | Calicut |
| 14. Curse as a Motif in the Mahābhārata. | Ramankutty P.V. | Calicut |
| 15. A Study of Animals And Birds In Vedic Literature. | Sabita Deves | Gauhati |
| 16. Life And Culture of Nishis with Special Reference To Folklore Material | Sanchita Chaliha | Gauhati |
| 17. Samakālīna Bhāratīya Dārśanikon ke Naitika evam Sāmājivka Vicāron kā Tulanātmaka evam Alocanātmaka Adhyayana. | Anita Singh | Gorakhpur |
| 18. Samudra : Sanskrit Mahākāvyaon ke Pariprekṣya men : Eka Parīśīlana. | Manjit Kaur | Gurukul
Kangri |

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| 19. Prācīna Bhāratiya Śikṣā Paddhati ke Pariprekṣya men Swāmī Śrad-dhānanda kā Kṛtitva. | Rishi Pal | Gurukul Kangri |
| 20. The Social Value of Sanskrit Tales and Fables. | Gargi Neogi | Jadavpur |
| 21. Human Meaning in the Gāthāsaptasati. | Pramita Bhatta | Jadavpur |
| 22. Pañcatantra tathā Gulistāna kā Tulanāt-maka Adhyayana. | Mithilesh Gupta | Jaipur |
| 23. Kāla Nirṇaya (Kāla Mādhava) evam Nirṇaya Sindhu kā Tula-nātmaka Adhyayana. | Usha Sharma | Jaipur |
| 24. Concept of Service in Sanskrit Literature. | Sudha Gupta | Jammu |
| 25. Yādavendramahodaya of Nilakaṇṭha with the Commentary of V.S. Ranade – Critical Edi-tion and Study. | Siddharth Yeshwant Wakankar | M.S.U., Baroda |
| 26. Cultural Awakening of Women in the Time of Buddha. | C.D. Somkumar | Nagpur |
| 27. The Apostolic Origin of Christianity in South India during the First Century A.D. | J.S. Thekedam | Nagpur |
| 28. Women's Contribution to the Development of Buddhism. | J.M. Mool | Nagpur |
| 29. Ārṣa Life in the Rāmāyaṇa and Mahā-bhārata. | Vijaya S. Dehapande | Nagpur |

XII A. PHILOSOPHY AND RELIGION (BUDDHIST)

D.Litt. (Degree Awarded)

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|--|-------------------|--------|------|
| 1. Studies in Buddhism and Jainism through Sanskrit Sources. | Bhag Chandra Jain | Nagpur | 1989 |
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Ph.D./D.Phil. (Degrees Awarded)

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|---|---------------------|-------------|------|
| 2. Baudhapramāṇavāda kā Jainadr̥ṣṭī se Parikṣaṇa. | Dharma Chander Jain | Jaipur | 1989 |
| 3. A Critical Study of Some Important Concept of an Ideal Person (With Special Reference to Gītā and Buddhism). | Raj Kumar Deswal | Kurukshetra | 1989 |

Subjects on which Research is being Conducted
Ph.D./D.Phil.

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|--|-----------------------|---------|
| 4. A Critical Study of The Buddhist Philosophy of Penal Justice with Special Reference to Vinaya-piṭaka. | Nani Gopal Goswami | Gauhati |
| 5. Bhodhayanara koduge-Ondu Adhyayana (Kannada). | Heramba R. Bhatt | Mysore |
| 6. Śūnyavāda of Nāgārjuna : A Critique. | Arti D. Barhate | Nagpur |
| 7. Indian Buddhist Monasteries : Uddyama and Vihāra (Upto 12th Century A.D.) | Bhimrao G. Raut | Nagpur |
| 8. Development of Buddhism in Vidarbha. | Malati S. Deshbhratar | Nagpur |
| 9. Rāhula Sānskr̥tāyana : A Study of his Investigation of Buddhist Literature. | Ratnamala B. Lokhande | Nagpur |
| 10. Aṅguttara Nikāya : An Abhidhārmika Study. | R.N. Kumble | Nagpur |
| 11. Aṅguttara Nikāya : A Cultural Study. | Savita Mendhe | Nagpur |
| 12. Aṅguttara Nikāya : A Cultural Study. | S.H. Gedam | Nagpur |
| 13. Dīgha Nikāya : A Cultural Study. | S P. Borkar | Nagpur |
| 14. Decline of Buddhism : A Study of Reasons. | Sushila R. Ramteke | Nagpur |
| 15. Majjhima Nikāya : A Cultural Study. | Tara P. Nagdewa | Nagpur |

16. Nirvatas : Their Y.J. Kamble Nagpur
Importance in Budd-
hist Philosophy.

XII B. PHILOSOPHY AND RELIGION (NON-BUDDHIST)

Ph D./D Phil. (Degrees Awarded)

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|---|-----------------------------------|-----------|------|
| 1. Darśaneṣu Śabdaprā-
mānya Vicāraḥ. | D.V.
Sreeramachandra
Murthy | Andhra | 1988 |
| 2. Patañjali Mahābhāṣye
Laukika Nyāyaḥ—A
Study. | R.L.N. Sastry | Andhra | 1988 |
| 3. Mīmāṃsāsāstre Artha-
vāda Vicāraḥ. | R. Ramasomayajulu | Andhra | 1988 |
| 4. Kāśikā Padamañjarī-
kārayoḥ Kaumudikā-
rasya ca matatāratam-
ya Vicāraḥ. | S. Ramakrishna | Andhra | 1988 |
| 5. Saubhāgyabhāskara of
Bhāskaraṛāya—A
Study. | S.V. Subrahmanyam | Andhra | 1988 |
| 6. A Critical Study of
Vedic and Non-Vedic
Darśanas in the Mahā-
bhārata | V.V.
Seetharamacharyulu | Andhra | 1988 |
| 7. A Critical Study of
the Religious Philo-
sophy of the Meiteis
before the Advent of
Vaiṣṇavism in Mani-
pur. | L. Bhagyachandra
Singh | Gauhati | 1988 |
| 8. Doctrine of Incar-
nation in Vaiṣṇavism
and Christianity : A
Critical and Compara-
tive Study. | N.V. George | Gauhati | 1988 |
| 9. The Philosophy of
Sarvajñātmāmuni. | Sujata Purkayastha | Gauhati | 1988 |
| 10. Relation of Man and
Nature in Indian
Materialism. | S.R. Pathak | Gorakhpur | 1988 |

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|---|-----------------------|----------------|------|
| 11. Jaina, Bauddha aurā Nyāya Darśanon men Jñāna-Mīmāṃsā : Eka Tulanātmaka Adhyayana. | Om Sharma | Gurukul Kangri | 1988 |
| 12. Maharṣi Dayānanda ke Pariprekṣya men Mahābhārata men Nirdiṣṭa Dharmon va Darśanon kā Samīkṣāt-maka Adhyayana. | Raj Kumari Sharma | Gurukul Kangri | 1988 |
| 13. Rāghava Gītām : Sampādana evam Samīkṣaṇa. | Govind Ram Charaura | Jaipur | 1988 |
| 14. Navya Nyāya kī Pāribhāṣika Śabdāvali. | Narendra Kumar Sharma | Jaipur | 1988 |
| 15. Madhusūdana Sarasvativiracita Ānanda-Mandākinī : Sampādana evam Samīkṣaṇam. | Sunita Sharma | Jaipur | 1988 |
| 16. Jainaśramaṇa : Svarūpa evam Mīmāṃsā. | Yogesh Chandra Jain | Jaipur | 1988 |
| 17. A Socio-Religious Study of Viṣṇudharmottara Purāṇa. | Kusam Gupta | Jammu | 1988 |
| 18. Vālmiki - Rāmāyaṇa men Dharma kā Svarūpa. | Neera Manchanda | Kurukshetra | 1988 |
| 19. Rāmānuja Bhāṣya on the Bhagavadgītā - A Study. | Pushpa Lata Duggal | Kurukshetra | 1988 |
| 20. Anumāna Pariccheda of Nyāyabhūṣaṇa A Study. | S.M. Mishra | Kurukshetra | 1988 |
| 21. Religious History of Kashmir from Earliest Times upto 650 A.D. | Usha Misra | Lucknow | 1988 |
| 22. A Critical and Comparative Study of Vyāsabhāṣya and Bhoja Vṛtti on Pātañjala Yoga Sūtra. | G.B. Vathsala | Mysore | 1988 |
| 23. A Critical and Comparative Study of Pratibhā in Trika System of Indian Philosophy. | Ashutosh Angiras | Panjab | 1988 |
| 24. The Philosophical | Dhani Ram | Panjab | 1988 |

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|-----|---|--------------------|-------------------------------------|------|
| | Background as Revealed in the Kāvya Works of Rūpa Goswāmī. | Sankhyayan | | |
| 25. | Vedic Religion and Philosophy as Reflected in the Guru Bani. | Gurmeet Singh | Panjab | 1988 |
| 26. | Nyāya Concept of Cause and Effect—Relationship. | A.R. Mishra | Poona | 1988 |
| 27. | Rationals of Indeterminate Perception. | Patra Brindawan | Poona | 1988 |
| 28. | An Analysis of Dream in Indian Philosophy. | Satyajit Layek | Poona | 1988 |
| 29. | A Study of Yogapāda of Padmasaṁhitā in the Light of Pātāñjala Yogadarśana. | D. Narasimha Reddy | Venkatesvara University
Tirupati | 1988 |
| 30. | Tattva Vaiśarādī aura Yogavārtika kā Tulanātmaka Adhyayana. | Chander Mohini | Agra | 1989 |
| 31. | Nārāyaṇa Bhaṭṭa kṛta Nārāyaṇīyam kā Adhyayana. | Jaspal Kapoor | Agra | 1989 |
| 32. | Milinda Praśna men Nīrvāṇa-Mīmāṃsā. | S.D. Kaushik | Agra | 1989 |
| 33. | Śrīmadbhagavad-Gītā tathā Pramukha Upaniṣadon kā Tulanātmaka Adhyayana. | Shanti Swaroop | Agra | 1989 |
| 34. | Yoga Sūtra Vyāsa-bhāṣya kā Samīksātmaka Adhyayana. | Uma Sharma | Agra | 1989 |
| 35. | Śrīmadbhagavad-Gītā evam Usakī Advaita-paraka Sanskrit Tīkāon men Mokṣa kā Svarūpa. | Usha Sharma | Agra | 1989 |
| 36. | Bhakti Tradition in Gujarat. | Sarala V. Bhimji | Bombay | 1989 |
| 37. | Later History of Vaiṣṇava Faith and Movement in Assam. | Meena Borah | Gauhati | 1989 |
| 38. | The Jñāna-darśana-vicāraṇā in the Jaina and the Sāṁkhya Philosophy. | Jagruti N. Shah | Gujarat | 1989 |

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|---|-------------------------------|----------------------------------|------|
| 39. Bhāratīya aura Pāścātya Darśanon men Antaḥ-
karaṇa kā Eka Tula-
nātmaka Adhya-
yana. | Babu Ram | Gurukul
Kangri | 1989 |
| 40. Mahārāṣṭra ke Vaidika Santon kā Dārśanika Adhyayana. | Shobhana Pitre | Hari Singh
Gaur Uni.
Sagar | 1989 |
| 41. Śāṅkara Bhāṣyon kā Samīkṣātmaka Ach-
yavana. | Tripurari Babu
Shrivastava | Hari Singh
Gaur Uni.
Sagar | 1989 |
| 42. Upāsanātattva in Ad-
vaita Philosophy. | Mir Bagchi (nee
Mukberji) | Jadavpur | 1989 |
| 43. Ācārya Hariḥhadrasūri-
kṛta Yogabindu kā
Samīkṣātmaka Adhya-
yana. | Bhopal Singh | Kurukshetra | 1989 |
| 44. Mahābhārata ke Śānti-
parva men Dharma
kā Svarūpa evam
Vivecana. | Kusum Datta | Kurukshetra | 1989 |
| 45. Īśvarapāratyabhijñavi-
marśini Jñānādhikāra-
A Study. | Nirmal Sunder
Mishra | Kurukshetra | 1989 |
| 46. A Critical Study of
Saundarya Laharī with
the Commentaries of
Lakṣmīdhara. | Rajendra | Kurukshetra | 1989 |
| 47. Jaina Darśana men
Karma Siddhānta—Eka
Adhyayana. | Manorama | M.D.U.
Rohtak | 1989 |
| 48. Sādhana, Kriyā aura
Kāla Samuddeśon ke
Sandarbha men Vākya-
padiya kā Alocanāt-
maka Adhyayana. | Ram Rati Devi | M.D.U.
Rohtak | 1989 |
| 49. Dharmakīrtikṛta Nyā-
yabinduḥ—Samīkṣāt-
maka Adhyayana. | Rajendra Kumar | Meerut | 1989 |
| 50. Samkṣepa Sārīraka—
A Study. | Darashana Kumari | Panjab | 1989 |
| 51. Critical and Com-
parative Study of a
Relationship of
Sāṁkhyayoga and
Vedānta. | Karun Lekha | Panjab | 1989 |

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| 52. A Critical Study of the Ṛgvedic Mysticism. | Krishna Murari | Panjab | 1989 |
| 53. A Critical Study of Tattvārthaśāstra of Umāsvāti and Tīkās on it. | Rajesh Kumar | Panjab | 1989 |
| 54. A Critical Study of Mitākṣara of Haradatta on the Gautamadharmasūtra. | Vibha | Panjab | 1989 |
| 55. Kālidāsa Sāhitya kā Dārśanika Anuśīlana. | Chandra Chaturvedi | R.D U. Jabalpur | 1989 |
| 56. Śaṅkarakavi kī Saṁketa Tīkā kā Samālocanātmaka Adhyayana. | Sushma Shukla | R.S.U. Raipur | 1989 |
| 57. Viśvanātha's Nyāya Sūtravṛtti—A Critical Study. | P.P.V.D.N. Trisulapani | Venkatesvera Uni. Tirupati | 1989 |

**Subjects on which Research is being Conducted
Ph.D./D.Phil.**

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| 58. Religion in Social flux as Seen in the Main Purāṇas). | Alka B. Bakre | Bombay |
| 59. Monkhood in Jainism. | Hansa S. Shah | Bombay |
| 60. Śaṅkarācārya's Viveka-Cūḍāmaṇi—A Critical Study. | Nīranjana H. Desai | Bombay |
| 61. Different Moods of Mystic Devotion in Ancient India. | Priti P. Samel | Bombay |
| 62. The Māyāvāda of Śaṅkara with Special Reference to the Charge of Pessimism and Passivity Resulting Therefrom. | V.L. Bhagat | Bombay |
| 63. A Critical Study and Edition of Sarārthapīdikā Commentary on Kuvalayānanda Candrika by K. Ramaprasadi. | Krishnan M. | Calicut |

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|---|------------------------|-----------|
| 64. The Contribution of Kerala to Advaita Vedānta. | Sarala K.K. | Calicut |
| 65. Influence of Vedānta on Sanskrit Poetics. | Trēsa K.I. | Calicut |
| 66. The Contribution of Brahmanandasvami Sivayogi to Indian Philosophy with Special Reference to Ānandadarśa. | Ushadevi N. | Calicut |
| 67. A Study of Nyāya Pārisuddhi Vedānta-deśika. | Heeraman Tiwari | Delhi |
| 68. Nyāya Darśana aurā Arīhavijñāna. | Saroj Bala Sain | Delhi |
| 69. Bhāratīya Darśana men Antaḥkaraṇa kā Svarūpa. | Vijay Laxmi G. Rauteja | Delhi |
| 70. A Critical And Comparative Study of The Pratyakṣapramāṇa in Indian Philosophy. | Asima Bhattacharya | Gauhati |
| 71. Vaiṣṇavism and Vaiṣṇava. | A.C. Bhowmic | Gauhati |
| 72. An Analytical Study of the Guṇas of The Sāṃkhya Philosophy. | Kiran Sharma | Gauhati |
| 73. The Present Status of Traditional Bodo Religion in The Brahmaputra Valley. | Premalata Devi | Gauhati |
| 74. Bhāratīya Śaḍa-Darśana ke Pramukha Tattva Mīmāṃsīya Pratyayon kā Ālocanātmaka Adhyayana. | Anil Kumar Singh | Gorakhpur |
| 75. M.N. Raya ke Darśana men Manuśya evam Mukti kī Avadhāraṇā-Eka Ālocanātmaka Adhyayana. | Brijendra Singh | Gorakhpur |
| 76. Concept of Anirvacanīya in Indian Philosophy. | Chandar Prakash Mishra | Gorakhpur |

77. Vivekananda's Contribution to Vedānta. Hari Praksh Dube Gorakhpur
78. Advaitism of Nīścal-dās. Nirbhaya Kumar Mishra Gorakhpur
79. Nāgārjuna tathā Bradle ke Dvanda-Nyāya kā Tulanātma-kā Adhyayana. Pradeep Kr. Mishra Gorakhpur
80. Aṣṭāvakra Gītā—A Critical Study. Sangita Ojha Gorakhpur
81. A Critical Study of Pātāñjala Yoga in the Light of the Gītā. Uma Srivastava Gorakhpur
82. A Critical Study of the Philosophy of Vasu Gupta. Sudha Vishwa Bendu Gorakhpur
83. Sātra tathā Sāṃkhya Darśana men Manuṣya kā Ekākīpana : Eka Tulanātmaka Adhyayana. Vinod Kr. Upadhyaaya Gorakhpur
84. The Śaiva Commentators of the Brahmasūtra : A Critical and Comparative Study. Narmada Somabhai Paraghi Gujarat
85. Study of the Bhagavadgītā on the Basis of Vallabha's Works. Nayana Mukund Desai Gujarat
86. A Comparative Study of the Bhagavadgītā and the Bhāgavatapurāṇa, with Special Reference to Skandhas 11-12. Urmi Madhusudan Bhagavati Gujarat
87. Utpadai-siddhi : A Critical Study. Vidyutprabha Pravaritini Pramodashri Sadhvi Gujarat
88. Viśayavākyas of the Brahmasūtras. Vijay Devashankar Pandya Gujarat
89. Pramāṇa-Eka Pāriśīlana—Madhyakālīna Dvaitavādī aur Advaitavādī Ācāryon ke Bhāṣya evam Darśana ke Pariprekṣya men. Doodhpuri Gurukul Kangri

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| 90. Upaniṣadon men San-yāsa Yoga : Samikṣātmaka Adhyayana. | Ishwar Singh | Gurukul Kangri |
| 91. A Critique of Causality with Special Reference to Nyāya-Vaiśeṣika, Mīmāṃsā and Buddhist Theories. | Sarbani Ganguli | Jadavpur |
| 92. Doubt-its Nature and Causes. | Suparna Ghatak | Jadavpur |
| 93. Gautama Praṇīta Nyāya Sūtron kā Pariśīlana. | Rajnikanta Pandya | Jaipur |
| 94. Prācīna Vyavahāra Darśana men Pramāṇa Vivecana. | Ram Niwas Sharma | Jaipur |
| 95. Udāsīna Swāmī Gaṅgeśvarānanda-Vyaktitva evam Kṛtittva. | Ramesh Verma | Jaipur |
| 96. Śrī Vidyāranya Mādhavācārya ki Kṛtiyon kā Adhyayana. | Tej Kumar Palivala | Jaipur |
| 97. Cosmic Energy in the form of Mother-A Philosophical Study of Vaiṣṇo Devī. | Sushma Gupta | Jammu |
| 98. The Gītā and the Brahmanandgiri Vyākhyā : A Critical and Comparative Study. | G.B. Boodanoor | Karnatak |
| 99. Pramāṇas in Vedāntatraya. | S.S. Kulkarni | Karnatak |
| 100. Vākyapadiya men Sodhana Samuddeṣa : Eka Vivecanātmaka Adhyayana. | Brahma Dev | Kurukshetra |
| 101. Sāṃkhyakārikā ki Yuktidīpikāṭīkā : Eka Samikṣātmaka Adhyayana. | Lila Dhar Sharma | Kurukshetra |
| 102. Mahābhārata men Mūlya-vyavasthā : Eka Adhyayana. | Lila Ram | Kurukshetra |
| 103. Jaina Tarkabhāṣā : Eka Samikṣātmaka Adhyayana. | Maya Ram | Kurukshetra |

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| 104. A Study of the Commentaries of Ānanda Tīrtha and Jaya Tīrtha on Śrī-madbhagavadgītā. | Pranananda Rath | Kurukshetra |
| 105. Mahābhārata ke Śāntiparva ke Antargata Mokṣadharmaparva kā Dhārmika tathā Dārśanika Adhyayana. | Ravinder Kaur | Kurukshetra |
| 106. Mokṣakara Gupta-kṛta Tarkabhāṣā : Eka Samikṣātmaka Adhyayana. | Rekha Rani | Kurukshetra |
| 107. Moral Philosophy of the Gītā and Its Important Western Parallels. | Sumitra Kumari | Kurukshetra |
| 108. Yogavasiṣṭhaviśeṣa-sandarbhe Bhāratiyadarśane Mokṣasvarūpāvadhāraṇam. | Shiva Svarupa | Meerut |
| 109. Pre-classical Yoga Philosophy : A Study. | H.P. Devaki | Mysore |
| 110. The Concept of Word and Meaning in Prācīna Nyāya—A Critical Study. | Ramachandra G. Bhatt | Mysore |
| 111. A Critical Study of Minor Philosophical Works of Śrī Śaṅkarāchārya-Vivekachoodāmaṇi Upadeśasahasri and Sanatsujatasya Bāṣyam. (Kannada). | S. Nagaraju | Mysore |
| 112. Karma Theory in the Jātakas. | Sunanda S. Satpute | Nagpur |
| 113. Indian Philosophy : A Comparative Epistemological Study. | Vijaya V. Bhandarkar | Nagpur |
| 114. Īśvara Jīva aurā Prakṛti (Dayānanda Darśana ke Viśiṣṭa Sandarbha men). | Darshan Devi | Panjabi |
| 115. Sanskrit Sāhitya men | Kuljeet Kapoor | Panjabi |

- Śiva kā Svarūpa-Eka
Paryālocana (Vedon se
Purāṇon taka).
116. Madhu,ūdana Saras- Pradeep Kumar R.D. U.
watī ke Dārśanika Khare Jabalpur
Siddhānton kā Sami-
kṣātmaka Anuśīlana.
117. Bhāratīya Darśana Rajesh Kumar R.D. U.
men Duḥkha-kī Ava- Pandey Jabalpur
dhāraṇāb
118. Śrī Malayālayatīndra- S. Dasaratha Venkateswara
gītā A Study. Uni. Tirupati

XIII. POSITIVE SCIENCE

Ph.D /D.Phil (Degrees Awarded)

1. Solar System and its Sukh Lal Kurukshetra 1989
Evolution –A Study
Based on the
Purāṇas.
2. Rāmāyaṇa—Jyotiṣa Natthu Lal Mishra R.S U. 1989
Śāstrīya Swarūpam. Raipur

Subjects on which Research is being Conducted Ph.D./D.Phil.

3. Contribution of N.K. Sundareswaran Calicut
Kelallur Nilakanṭha
Somayāji to Astro-
nomy.
4. Science and Techno- P.V. Narayanan Calicut
logy—As Reflected in
Arthaśātra.
5. Gupta Kāla men Vinod Kumar Gurukul
Āyurveda kā Vikāsa. Sharma Kangri

XIV. SOCIAL AND ECONOMIC INSTITUTIONS

Ph.D./D.Phil. (Degrees Awarded)

1. Kālidāsa aura Bhava- Vijay Bala Agra 1988
bhūti ke Nāṭakon men Srivastava
Varṇita Sāmājika evam
Sāmskr̥tika Avasthāon
kā Tulanātmaka

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|-----|--|---------------------|------------------|------|
| | Adhyayana. | | | |
| 2. | Medieval Assamese Culture as Reflected in Medieval Assamese Literature. | Arunima Bharati | Gauhati | 1988 |
| 3. | Gṛhyasūtron ke Pariprekṣya men Saṃskāra-vidhi kā Adhyayana. | Ravi Dutt | Gurukul Kangri | 1988 |
| 4. | Social Organisation in Early Historic Tamil Country. | Radhika Rajamani | J N.U. Delhi | 1988 |
| 5. | Śrī Madanapālaracita Smṛtikaumudī kā Pāṭha Nirdhāraṇa evaṃ Saṃ-
kṣaṇātmaka Adhyayana. | Nirmala | Jaipur | 1988 |
| 6. | Widows in Ancient India (Upto 1200 A.D.) | Devi Prasad Tiwari | Lucknow | 1988 |
| 7. | Pāli Tripitaka Sāhitya se Jñata Sāmājika Vyavasthā ke Kuchha Pakṣa. | Ranjana | Lucknow | 1988 |
| 8. | Social Mobility in Ancient India. | Bhoj Raj | Panjab | 1988 |
| 9. | Sāṇḍya Brāhmaṇīya Yajñon kā Saṃjāsāstra kī Drṣṭi se Adhyayana. | Shekher Dutt Sharma | Panjab | 1988 |
| 10. | Pinḍapitryajña Eka Achyayana. | Navare Shrikanta | Poona | 1988 |
| 11. | Maurya tathā Gupta-kālīna Shmājika, Ārt-hika Sanstāon kā Tulanātmaka Adhya-
yana. | Kalpana Agrawal | R.D.U., Jabalpur | 1988 |
| 12. | Pramukha Gṛhya Sūtra tathā Smṛtiyon men Vaivāhika-vyavasthā kā Viśeṣaṇātmaka Adhya-
yana. | Malvika Trivedi | R.D.U., Jabalpur | 1988 |
| 13. | Pramukha Smṛtiyon men Varṇita Pāpa, Prā-
yaścita evaṃ Daṇḍa ke Pariprekṣya men Viśeṣa
Adhyayana. | Ranjna Shukla | Agra | 1989 |
| 14. | The Kāmarūpa School of Dharmaśāstra. | Naliniranjan Sharma | Gauhati | 1989 |
| 15. | Prācīna Bhārata men | Jasvir Singh Malik | Gurukul | 1989 |

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|-----|---|--------------|--------------------|------|
| | Paurohitya (Prārambha se 1200 Isvi taka) | | Kangri | |
| 16. | Mahābhārata ke Naitika Mulyon kā Samik-
Ṣātmaka Adhyayana. | Pushpa Singh | R.D.U.
Jabalpur | 1989 |

**Subjects on which Research is being Conducted
Ph.D./D.Phil.**

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|-----|---|-------------------------------|-------------------|
| 17. | Gifts & Offerings in Vedic Ritual Traditions. | Amita R. Manohar | Bombay |
| 18. | The Use of Fire and Water as Recorded in the Smṛti-text—A Critical Study. | Aubrey Anthony
Mascarenhas | Bombay |
| 19. | The Four Āśramas—A Critical Study. | Jayashree S.
Ahiwasi | Bombay |
| 20. | Principal Women Characters of the Mahābhārata their Impact in the Course of Action and their Sufferings. | S. Nagarajan | Bombay |
| 21. | Ṛgveda evam Atharva-veda kā Tulanātmaka Arthvaijñānika Adhyayana (Sāmājika Sambandha vācī śabd-
don ke Sandarb-
men). | Sheela Daga | Delhi |
| 22. | Kāmākhya : A Socio-Cultural Study. | Nihar Ranjan Misra | Gauhati |
| 23. | Socio-Cultural Studies of the Jaiminiya Brāhmaṇa. | Rita Bhowmic | Gauhati |
| 24. | Dharmasūtrīya Ācāra-Saṁhitā. | Narinder Kumar | Gurukul Kangri |
| 25. | Upanayana Saṁskāra (Pramukha Gr̥hyasū-
tron, Smṛtiyon tathā Swāmī Dayānandakṛta Saṁskāra Vidhi ke Ādhāra para Eka Adhyayana. | Pushpa Srivastava | Gurukul
Kangri |
| 26. | Prācīna Bhārata men Kara-vyavasthā (Prārambha se 300 Isvi | Rajni Sengar | Gurukul
Kangri |

- taka).
27. Prācīna Bhārata men Rashmi Sinha Gurukul
Samājavāda (Vaidika Kangri
Kāla se Gupta Kāla
taka)
 28. Gautama, Baudhā Sadhu Ram Gurukul
yana tathā Āpastamba Kangri
Dharma-sūtron men
Varṇita Samāja Vya-
vasthā (Vaidika
Prṣṭhabhūmi men Eka
Adhyayana).
 29. Vratotsava Parva Madhu Sharma Jaipur
Mīmāṃsā.
 30. The Institution of Alka Choudhary Kurukshetra
Marriage in Ancient
India (From the Earli-
est Times to c.A.D.
1200).
 31. A Socio-economic and Ashok Kumar Dass Kurukshetra
Cultural History of
Coastal Orissa.
 32. Niti Kāvyanam-Savi- T.V. Sathyanarayana Mysore
marśa Adhyayana
(Kannada).
 33. Indian Life as Reve- Aruna S. Raut Nagpur
aled from Jātaka
Sculptures.
 34. Sanskrit-Vikāsa : A Godavari V. Nagpur
Cultural Study. Gajbhiye
 35. Evolution of Anuv- Varsha Shah Poona
rata's in Jain House-
holder's Discipline.
 36. Rāmāyaṇa — kālika Bhagwati Tiwari R.S.U.
Janapadiya Jiwana kā Raipur
Anuśīlana.
 37. Social Structure in Ritu Singh R.D.U.
Central India from Jabalpur
4th to 13th Century
A.D.
 38. Jātakamālā aura usakā Sampada Sathe R.S.U.
Sāṃskṛtika Adhya- Raipur
yana.

XV. VEDIC STUDIES

Ph.D./D.Phil. (Degrees Awarded)

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|---|-----------------------------------|-------------------|------|
| 1. Vaidika Vānmaya men
Pṛthvī Viśyaka Dhā-
raṇā. | Sadhna Rani | Agra | 1988 |
| 2. Vaidika Vānmaya
men Āpa-viśayaka
Dhāraṇā. | Santosh Kumar | Agra | 1988 |
| 3. Antarikṣasthānīya De-
von se Sambadhi
Vaidika Ākhyāna Eka
Adhyayana. | Veerpal Singh | Agra | 1988 |
| 4. Early Vedantic
Thought from The
Upaniṣadas to the
Brahmasūtra. | Namendra Narayan
Ray | Gauhati | 1988 |
| 5. Vaidika evam Aupa-
niṣadika Darśana-Eka
Tulanātmaka Adhya-
yana (Maharṣi Dayā-
nanda ke Pariprekṣya
men). | Ramnarayan Rawat | Gurukul
Kangri | 1988 |
| 6. Maharṣi Dayānanda
ke Veda-bhāṣya Pari-
prekṣya men Agni-
Devatā kā Adhyayana. | Sumedha | Gurukul
Kangri | 1988 |
| 7. Ṛgveda men Prati-
pādita Vibhinna
Vidhāon kā Saṁka-
lana evam Viveca-
nātmaka Adhyayana
(Dayānanda-bhāṣya
para Ādhārita. | Surendra Kumar | Gurukul
Kangri | 1988 |
| 8. Swāmī Dayānanda ke
Yajurveda-bhāṣya men
Indra evam Marut kā
Savrūpa : Eka Samīkṣā-
tmaka Adhyayana. | Chitranjan Dayal
Singh Kaushal | Kurukshetra | 1988 |
| 9. Suttanipāta : A Cultu-
ral Study. | B.N. Khandekar | Nagpur | 1988 |
| 10. A Critical and Com-
parative Study of
Guru Arjun Deva's
Thought in the Light of
Principle Upaniṣads. | Paramjit Kaur | Panjab | 1988 |

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|---|-----------------------------|----------------|------|
| 11. A Critical and Comparative Study of the Vyavahāra Mayūkha of Nīlakaṇṭha Datta. | Ravinder Nath | Panjab | 1988 |
| 12. Pradhāna Upaniṣadon men Sṛṣṭi. | Rama Verma | Panjabi | 1988 |
| 13. Viśve Devas : Mythology and Ritual. | Mandakini Kashikar | Poona | 1988 |
| 14. Verbal Forms in Rgveda Maṇḍala III Vol. 1 and 2. | Shubhangi Pradhan | Poona | 1988 |
| 15. Rgvedīya Ācāraśāstra. | Khalid Bin Yusuf Khan | Aligarh | 1989 |
| 16. Aesthetic Experience and the Performing Artist (from Main Sanskrit Sources). | R. Alakananada | Bombay | 1989 |
| 17. Studies in the Atharvaveda with Particular Reference to Non-Secular Hymns. | Bimal Krishna Bhattacharyya | Gauhati | 1989 |
| 18. The Grahagocarādhya of Varāhamihira's Brhatsamhitā and the Commentary of Utpaladeva on it : A Critical Study. | N.P. Mehta | Gujarat | 1989 |
| 19. The Sarasvatikanthābharaṇa Vaidika Vyākaraṇa of Bhojadeva : A Critical and Comparative Study | V.G. Shastri | Gujarat | 1989 |
| 20. Atharvavedīya Manovijñāna. | Jagdish Prasad Vi'yalankar | Gurukul Kangri | 1989 |
| 21. A Study of Soma Sacrifice in the Āśvalāyana Śrauta Sūtra. | Devayani Halder | Jadavpur | 1989 |
| 22. Sāyana tathā Swamī Dayānandakṛta Rgveda-Bhāṣya-Bhūmikāon kā Tulanātmaka Adhyayana. | Jai Dev | Kurukshetra | 1989 |

**Subjects on which Research is being Conducted
Ph.D./D.Phil.**

- | | | |
|---------------------------|-----------------|---------|
| 23. Praṇava in the Vedas. | Archana Rohatgi | Aligarh |
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| 24. Vedic Elements in the Puranic Mantras and Rituals. | G.P. Mahulikar | Bombay |
| 25. A Critical Study of the Śukla Yajurveda Mādhyandinī Samhitā. | Mukand S. Thaker | Bombay |
| 26. Māṇḍūkya Rahasya Vivṛtti—A Critical Study. | Babudas K.P. | Calicut |
| 27. Kapilasmṛti—A Critical Edition and Comparative Study. | S. Ananthasubramonia Sharma | Calicut |
| 28. The Dialogue Hymns of the Ṛgveda—A Critical Study. | Anupama Mahanta | Gauhati |
| 29. A Social Cultural Study of The Atharva-Vedic Brāhmaṇa. | Deb Kanta Ghose | Gauhati |
| 30. A Study of the Legend of Pururavas and Urvaśī in Indian Literature. | Krishan Kanta Handique | Gauhati |
| 31. The Munda-kopaniṣad : A Study. | Nripendra Nath Sharma | Gauhati |
| 32. Aṣṭāvakra-Samhita-Ekā Adhyayana. | Sangita Dwevedi | Gorakhpur
Kangri |
| 33. Nirūkta evam Uṇādi Koṣa kī Śabda Niṣpattiyon kā Tulanātmaka Adhyayana. | Kiranmayi | Gurukul |
| 34. Bṛhadāranyakopaniṣad : Eka Adhyayana. | Ram Niwas | Kurukshetra |
| 35. Nāgeśa Bhaṭṭa-Kṛta Mañjūśāon ke Sandarbhamen Nipātārtha Vivecana. | Sarita | Kurukshetra |
| 36. Yāska's Treatment of Vedic Etymology and the View of a Few Etymologists and Grammarians Thereon : A Comparative Study. | Devaki Subramanya Bhatta Narasimha Bhatt | Mysore |
| 37. Āpastamba Dharma-sūtra-Savimśa Adhyayana. (Kannāda.) | Mahabaleswara | Mysore |

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| 38. Atharvaveda-Ondu
Sanskrit Adhyayana.
(Kannada). | Prabhuswami | Mysore |
| 39. Aupaniṣadika Pratikon
kā Samālocanātmaka
Adhyayana. | Dina Nath Sharma | Panjab |
| 40. Viṣṇu Purāṇa men
Upalabdha Vaidika
Viṣayon kā Adhyayana. | Om Dutt Sharma | Panjab |
| 41. Vaidika Sāhitya men
Samvāda kā Saidhān-
tika Viśleṣaṇa (Pramu-
kha Upaniṣadon ke
Viśiṣṭa Sandarbha
men). | Usha Kiran | Panjabi |
| 42. Expiation in the
Śrautasūtras. | R. A. Mulya | Poona |
| 43. A Critical Study of
Jātakalpasūtra. | S. Pungaliya | Poona |
| 44. Arvinda's Interpre-
tation of Upaniṣads. | Usha Jellinek | Poona |

RESEARCH INSTITUTIONS IN INDIA

AHMEDABAD

**Maharshi Veda Vigyana Academy,
Smt. L.M. Patel Veda Bhavan.**

The Academy has taken up a number of research projects of which mention may be made of the following : —

1. Tracing the Vedic Sources of Vedic Mathematics.

This project was entrusted to Dr. N.M. Kansara, Director, by the Rashtriya Veda Vidya Pratishthan, New Delhi. It has been completed and a comprehensive report has been submitted to the Pratishthana.

2. Agriculture in the Vedas.

This project, too, has been given to Dr. Kansara and Dr. D.G. Vedia jointly in this academy. Under this project it is expected to collate all the references to agriculture and medicinal plants in the Vedic Samhitas and Brahman texts, and classify the data under suitable heads for pre-sentation in the form of a research work, giving all the Vedic references precisely in the footnotes. The first four chapters covering the agriculture part have already been completed and printed, while the work for the remaining chapters is under progress and print.

3. The Sarasvatikanṭhābharaṇa Vaidika Vyākaraṇa of Bhojadeva.

The Sarasvatikanṭhābharaṇa Vyākaraṇa of Bhojadeva of Dhārā in eight Adhyāyas treats the topics of the Vedic Grammar and Vedic Accents in the Eighth Adhyāya, the first two Padas being devoted to the former, and the third and the fourth Padas to the latter. The whole Adhyāya has been critically edited, and Sanskrit rendering, Vedic illustrations and their elucidation on each of the total number of 909 sūtras is given. This work was completed and submitted for approval to the Rashtriya Veda Vidya Pratishthana by the Editor of the work Dr. N.M. Kansara. It has been accepted for their publication by the Pratishthana.

4. The academy has undertaken the projects of presenting the Vaidika Śulba Vidyā, Vedāṅga Nirukta Śāstra, and the Vedāṅga Chandaḥ Śāstra in their true traditional form for the people of Gujarat

in general. These will be in the form of Gujarati works, in which the principles and tenets will be presented in Gujarati, while the original Vedic illustrations and citations will be given in Sanskrit. Dr. Kansara is working on the first two and Dr. Vedic on the last.

L.D. Institute of Indology, Ahmedabad.

The L D. Institute has earned special reputation for its illustrated MSS. The members of the staff are concentrating on individual research projects besides on joint projects taken up by the Institute.

Dr. Y S. Shastri has prepared a research paper "Reputation of Māyāvāda by Hemachandra". He edited 40 pages of "Lalitātriśatībhāṣya" with the help of 3 MSS and completed a research on Mimamsa philosophy. Press copy of a newly found commentary on 'Prasamarati prakaraṇa' is prepared by him.

Dr. K.V. Sheth is conducting researches on (A) Śukabahattari (B) Ajaputra Caupai and (C) Champakavati Śilapatākā.

The Institute has published the following book in 1988 :—

- 1 Essance of Jainism.

Following works are in the press :—

1. Tilakamañjarī,
2. Nyāyamañjarī (4 to 5 Ahnika),
3. Munisuvratacaritra,
4. Parimala-Makarandaṭikā,
5. Prāśamarati Prakaraṇa,
6. Jain Biology,
7. Siddhāntaleśa Saṅgraha,
8. Nyāyabindu.

Sheth Bholabhai, Jeshingbhai Institute of Learning and Research, Ahmedabad.

The B.J. Institute of Learning and Research run by Gujarat Vidya Sabha, Ahmedabad, has under taken a herculean project to prepare and publish a critical edition of 'Shrimad Bhāgavat Purāṇa; on the lines of the critical editions of 'Mahābhārata and Harivamśa Purāṇa' prepared and published by the Bhandarkar Oriental Research Institute, Pune and the critical edition of Rāmāyaṇa prepared and published by the Oriental Institute Baroda.

BARODA**Oriental Institute, Baroda**

After the successful publication of the Critical Edition of the Vālmiki Rāmāyaṇa, the Institute has Completed the Critical Edition of the Viṣṇu purāṇa and is in the press. Now the Critical Edition of the Mārkaṇḍeyapurāṇa is in progress.

BHUBANESWAR**P.G. Post Graduate Department of Sanskrit Utkal University :**

The teaching members of the department have been working on various projects. A major Research Project with the financial assistance of U.G.C. on "A study on Praci Valley Civilization in the light of Praci Mahatmya" is in progress under the supervision of Dr. K.C. Acharya, Prof. and Head of the Department as the Principal Investigator besides many Departmental Research project.

BOMEAY**Graduate and Research Department, Bharatiya Vidya Bhawan :**

The following Research Publication are under print :—

1. Manusmṛti with nine commentaries by Medhatithi, Sarvajñanārāyaṇa, Kulluk, Rāghavānanda, Nandan, Rām Chandra, Maṇirāma, Govindarāja and Bhāruchi (Vol. IV, Pat. II. Adhyāya 8).
Edited by Prof. Jayantakrishna Harikrishana Dave.
2. Māṇḍūkya-Upaniṣad with Gauḍapāḍakārikās :—
Critically edited by Prof. J.H. Dave.
3. Ṛtunarṇana of Siddhicandra (1600 c. A.D.), Edited with an English translation by Prof. K.B. Vyas.

CALCUTTA**Department of Sanskrit, Jadavpur University :**

A Major U.G.C. Research Project on "A Study of Sanskrit Historical Kavyas in the light of contemporary Inscriptions, coins, Architecture, Sculpture, etc." has been started under the guidance of Dr. Manabendu Banarjee of the Sanskrit Department, Jadavpur University.

Dr Rabisankar Banerjee of Sanskrit Department is already working on his U.G C. research project—

“Durghaṭavṛtti—A Critical study”.

GARHAWAL

Department of History/Ancient Indian History, Culture and Archaeology :

The following two major programmes in Archaeology and History have been identified under the DRS programme financed by the U.G.C.

1. Multidisciplinary Archaeological Studies in Mid-central Himalaya.
2. The Peoples and their response to material and Ideational environment—A History of Himalayan Society.

KURUKSHETRA

Institute of Sanskrit and Indological Studies, Kurukshetra University :

The Institute of Sanskrit and Indological Studies established with the financial aid from the U.G.C. is the supreme centre for promoting advanced research in different disciplines of Indology. The Institute has specialists in different branches of Indology and a well-equipped reference library.

The main prestigious and long term project of the Institute is Words Concordance of Mahābhārata. It will comprise, at its completion, the whole, exact and independent account of all words (including the members of compounds separately) of the Mahābhārata text, as critically edited by BORI, POONA. The different appendices of this edition will also be included. About eight lac Research cards are already under vigorous checking process.

Apart from this gigantic project the Institute holds regular seminars at the interval of a month or so in which the teachers present their fresh Research-papers. A healthy and fruitful discussion follows by which all the participants get benefited. A collection of these papers is already in press for publication.

The teachers also promote their individual short-term projects in

their field of specialisation and liking. The following publications are already in the hands of Scholars :

1. Sanskrit Kośon kā Udbhava aura Vikāsa.
2. Paurāṇika Sāhitya men Bhrātṛbhāva.
3. Vedon men Viśvabandhutva.
4. The Critical edition of Vaidikī-Prakriyā of Siddhānta Kaumudī (In press).

Department of Ancient Indian History, Culture and Archaeology,
Kurukshetra University :

At present two individual projects are being conducted by this Department under the Editorship of Prof. H.A. Phadke.

1. Contemporary and near-contemporary Marathi Sources on the third battle of Panipat, 1761 with the Assistance of Indian council of Historical Research, New Delhi.
2. Prācīna Bhārata kā Sāmājika-Ārthika Itihāsa (600 Isvi Pūrva se 600 Isvi taka), (under the plan of Haryana Sahitya academy).

POONA

Department of Philosophy of Poona University :

This department has completed the following three works pertaining to Indian Philosophy during the period January - 1988 to December 1989 :—

1. Shri M.V. Desmukh, Marxist Impact on Rural Social Change in India (with special reference to Maharashtra) : A critical study (Ph.D. Dissertation).
2. Dr. Mangala R Chinchore : Dharmakīrti's Theory of Hetu-centricity of Anumāna, 1989, Delhi. Motilal Banarasi Dass (A Post-doctoral work).
3. Dr. S.S. More : Kṛṣṇa : The man and his Mission—An enquiry into the Rationality of Inter-relationship between Kṛṣṇa's Life, Mission and Philosophy (A Post doctoral work).

SAGAR

Hari Singh Gaur Vishwavidyalaya, Sagar :

Following two individual projects are taken and completed by the Department of Philosophy :—

1. "Bharatiya Darshan Brihatkosh" Director, Prof. Arjun Mishra (Still un-published).
2. A Research project approved by U.G.C. on "Advait-Vedant" is completed by Professor Arjun Mishra and Dr. H.N. Misra and published by M.P. Hindi Granth Academy.

VARANASI

All India Kashiraj Trust, Fort Ramnagar :

The constitution of the ch. 101-150 of the Ācārakhaṇḍa of the Garuḍa Purāṇa was completed during this period. Critical Apparatus of the first 40 chapters is completed in December 1988. The work of writing the Critical Apparatus of further chapters is continuing. The subject-concordance of the Garuḍa Purāṇa with other Mahāpurāṇas and epics has also been prepared in draft form. It will be revised afterwards.

Critical Edition of the Mānasakhaṇḍa

The text of further 10 chapters of the Manasakhaṇḍa of the Skanda Purāṇa (86-95) was constituted by Dr. Ganga Sagar Rai.

Work on Śivadharmā and Śivadharmottara Purāṇas: Some preliminary work on editing the text of the Śivadharmā purāṇa was done during this period.

BOOKS RECEIVED

- | | | |
|--|-------------------------|---|
| 1. <i>Geography from Ancient Indian Coins and Seals.</i> | Parmanand Gupta | Ashok Kumar Mittal, Concept Publishing Company, A/15-16, Commercial Block, Mohan Garden, New Delhi - 110 059. |
| 2. <i>Social and Cultural History of Ancient India.</i> | M.L. Bose | Ashok Kumar Mittal, Concept Publishing Company, A/15-16, Commercial Block, Mohan Garden, New Delhi - 110 059. |
| 3. <i>Epigraphical Studies of Rajasthan Inscriptions.</i> | Rattan Lal Mishra | B.R. Publishing Corporation, [Division of D.K. Publishers Distributors (P) Ltd.], Delhi—110 007. |
| 4. <i>The Gupta Administration.</i> | B.N. Puri | B R. Publishing Corporation, [Division of D.K. Publishers Distributors (P) Ltd.] Delhi 110 007. |
| 5. <i>Re-visiting Śāकुन्तलम् (A Commentary on Goeth's Śakuntalā Epigram).</i> | Girdhari Lal Chaturvedi | Brij Rani Publications, 726, Gali Seth Bhik Chand, Chatta Bazar, Mathura—281 001. |
| 6. <i>Brahma-Sūtra and Vedānta Darśana [Tulanātmaka Adhyayana (in Gujarati) kī Paramparā].</i> | Kokila Hari Lal Shah | Parshva Publications Ahmedabad -356 909. |
| 7. <i>New Horizons of Research in Indology.</i> | V.N. Jha | Centre of Advanced Study in Sanskrit, University of Poona. |
| 8. <i>The Rgvedic</i> | M.D. Pandit | Centre of Advanced |

- Family Maṇḍalas—
A Statistical Study.*
- Study in Sanskrit,
University of Poona.
9. *Lectures on the Nāṭyaśāstra.* Radha Ballabh Tripathi
- Centre of Advanced
Study in Sanskrit,
University of Poona.
10. *Zero in Pāṇini.* M.D. Pandit
- Centre of Advanced
Study in Sanskrit,
University of Poona.
11. *A Concordance of Vedic Compound Interpreted by Veda (Vol-I).* M.D. Pandit
- Centre of Advanced
Study in Sanskrit,
University of Poona.
12. *Śaka-Śākā (Mahābhārata Tithi-Nirṇaya Sahita).* Parmeshvar Solanki
- Jain Vishva-Bharti Press
Ladnu.
13. *Saṁvāda - A Dialogue between two Philosophical Traditions.* Daya Krishana, M.P. Rege, R.C. Dwivedi, and Mukand Lath
- Motilal Banarsi Dass
Pvt. Ltd., Delhi
14. *Ācārya Umāsvāti Vācaka's Prāśam-
arati prakaraṇa.* Yajneshwar S. Shastri.
- L.D. Institute of Indo-
logy near Gujarat
University, Ahmedabad
380 009.
15. *Jayanta Bhaṭṭa's Nyāyamañjarī (4 & 5 Āhnika).* Nagin J. Shah
- L.D. Institute of Indo-
logy near Gujarat
University, Ahmedabad
380 009.
16. *Traverses on Less Trodden Path of Indian Philosophy and Religion.* Yajneshwar S. Shastri
- L.D. Institute of Indo-
logy near Gujarat
University, Ahmedabad
3800 09.
17. *Śrīmad Appayyadi-
kṣita's Siddhāntale-
śasaṅgraha.* Esther A. Solomon
- L.D. Institute of Indolo-
gy near Gujarat Univer-
sity, Ahmedabad—
380 009.

18. *Śrī Candrasūri's Munisuvratasvāmīcarita.* Rupendra Kumar Pagariya L.D. Institute of Indology near Gujarat University, Ahmedabad—380 009.
19. *Jaina Darśana men Naya kī Avadhār-anā.* D.C. Jain Mudrak Press 2623/A, Timder Market Ambala Cantt.
20. *Yogabinduke Pariprekṣya men Jaina Yoga Sādhana kā Samīkṣātmaka Adhyayana.* Subrat Muni Shastry Mudrak Press, 2623/A, Timber Market, Ambala Cantt.
21. *Historical Truths and Untruths Exposed.* Jeevan Kulkarni Itihas Patrika Prakashana, Institute for Oriental Studies, Thane—400 602.
22. *Veda-Lakṣaṇa Vedicancillary Literature : A Descriptive Bibliography.* K. Parameswara Aithal Beitragezur Sudasienforschungs Sudasien Insitut Universitat Heidelberg, Franz Steiner, Verlay Stuttgart.

OUR CORRESPONDENTS

1. Ahmedabad Dr. N.M. Kansara
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Director of Maharshi Academy of Vedic Science,
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2. Allahabad Dr. Adya Prasad Mishra
Ex. V.C. Allahabad University,
26, Balrampur House; Allahabad.
3. Baroda Prof. S.G. Kantewala,
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Kantareshwar Mahadeo's Pole,
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Delhi-110009.
8. Gauhati Dr. M.M. Sharma
Prof. and Head of the Dept. of Sanskrit,
Gauhati University.
9. Jabalpur Dr. K.K. Chaturvedi
Prof. and Head of the Dept. of Sanskrit and Pali,
Jabalpur University.

10. Jabalpur Dr. R.K. Sharma
Prof. and Head of the Dept. of Ancient Indian
History, Culture and Archaeology,
University of Jabalpur,
Jabalpur (M.P.).
11. Jaipur Dr. R.C. Dwivedi
Director, School of Humanities,
Dept. of Sanskrit,
Rajasthan University, Jaipur.
12. Jammu Dr. Ved Kumari Ghai
Retired Prof. of Sanskrit,
Jammu University.
13. Madras Dr. K. Kunjunni Raja
Director of Research,
C/o Adayar Library and Research Centre,
The Theosophical Society, Adayar,
Madras—600 020.
14. Mysore Dr. R.S. Shivaganesha Murthy
Professor of Sanskrit,
University of Mysore,
Mysore—570 006.
15. Nagpur Dr. Ajaya Mitra Shastri
'Prachi' 23, Vidya Vihar,
Rana Pratap Nagar,
Nagpur-440022.
16. Poona Prof. V.G. Rahurkar
Deccan College, Poona.
17. Sagar Dr. K.D. Bajpai
H/15, Padmakar Nagar,
Sagar (M.P.)—470004.
18. Santiniketan Dr. B. Banerjee
Dept. of Sanskrit and Pali,
Viswabharti University,
Santiniketan (W.B.)
19. Waltair Dr. P. Sriramamurti
Prof. of Sanskrit,
Andhra University, Waltair (A.P.).

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